

The Magazine of Unusual Film & <u>Television</u>

No. 2

Trvaders From Mars

The '53 Classic vs. the '86 Remake

Also in this Issue:

Tobe Hooper on New "INVADERS"

SPACE PATROL (Part 2): Continuing the Saga • CHARLES LAMONT on Directing ABBOTT and COSTELLO • GUMBY Animator, SRI-CLOKEY Interviewed • THE LOST CITY: Cult Serial • Plus More

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Re: FDITS Editorial Opinion, Ideas and Announcements

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KEEP THOSE KUDOS COMING

Or, Thanks I Needed That!

we months ago the first issue of T we months ago the man magazine stores across the country, looking good. but feeling a little insecure, like the new kid on the block. Although announced months in advance by other media publications it now had to face the final test of approval. Would its personality stand out in an already crowded universe of film magazines? Would there be enough interest in its unique editorial focus? Would it sell?

The answer was immediate. Within days, subscription requests and letters of comment came pouring in from readers everywhere. A congratulatory review appropriated in the New York Daily News

More letters from both fans and professionals appeared at our doorstep. The response was quite overwhelming.

letters to FILMFAX RESPONSE, Box 1900, Evanston, IL, 60204.



So, rather than rewind my own sound track, extolling the virtues of vintage film and television, here is what you, our readers, had to say about FILMFAX #1 (Editor's note: the Reginald Le Bore

interview originally scheduled for this printing will appear next time in our special All-Star Horror issue. Plus special thanks to Space Patrol collector Joe Samo who contributed many of the rare photos featured in our last issue,)

-Michael Stein Editor P.S. Write to us soon and tell us what you liked or disliked about FILMFAX what you would keep, what you would change, what was wrong, what was right, etc. Address all

BEST DIRECTION

I found your researing a film buff's delight. I realize that you expended a great deal of care and perparation on a first issue You may be more pressed for time on subsequent issues, but I believe that the potential is there for an outstanding publication.

I started by liking "Media Shock." It's natural enough to like ideas you agree with: and I liked most of the points you made in the piece. I don't see many present-day movies, and when I do, I often ask myself. "Is this what all the fuss is about? Is this what passes for cinematic genius these days?

"Trivia Trix" was interesting. I'm glad you kicked it off with the item about Moe Howard. Moe was the quintessential trouner. He wanted to act and he wanted his work to be good. It didn't bother him that his part in SPACEMASTER was only a bit; he was happy just to be working. I've been praised by Stooge fans for giving Moe a job "when he needed it." That borders on the ridiculous: Moe was, among other attributes, an astate businessman, and I'd guess that his net worth at the time we made SPACEMASTER was a million dollars or so, mostly in San Fernando Valley real estate

Now, a correction. The picture, upper left on Page 9, is captioned wrong. The man in the sweater is Norman Maurer, Moe's son-inlaw, and I doubt that the man on the left is Sid Pink, who was not the director, but the producer, of ANGRY RED PLANET. Norman was the associate producer and Ib Melchoir the writer-director. I don't know who the bald-headed man behind Norman isthat may have been Sid Pink Again-about the Bowery Boys piece:

well done. Eve met Ted Okuda on a counte of occasions when he came out here, and I've been impressed by his encyclopedic knowledge of the movies. He writes well and he does so from a solid base of knowledge and meticulous research. I'm looking forward to reading his "Columbia Comedy Shorts." I was intimately involved in that program. I was the sound technician on the Stooge's first Columbia two-reeler, WOMAN HATERS 1934; and thirty-one years later directed their final professional work, the live-action segments of their hybrid live-action/cartoon

I hope-and predict-that FILMFAX does very well. Edward Rerods

Van Nuvs, California

DOING HIS BIT I don't go as far back as the silent film days, but I do cover about fifty years of show

business so far. I would love to cover another fifty years. I seem to have done it all. Stare. night clubs, radio, early live "live" TV, film TV and films. The films I made starting in the middle fifties through the early sixties were truly the most interesting and exciting. The heetic pace kept us jumping. There was no time to be bored. Five and six day shooting schedules didn't give you much time to relax. Doing five or six features a year was also part of the hurried, exhilarating game. The actors, who went on to become stars or went on to become legends, living or dead, were also part of the fabric of that period. The Jack Nicholsons and the James Deans. We were all friends. In spin of the multi-million dollar films of today, those were the most shrilling days of film making, at least for me. I loved them.

Los Angeles. CA

COVER TO COVER

Through the "Phantom of the Movies" at the New York Daily News 1 learned of your

publication. That afternoon I stambled upon issue #1 at my local Comix Cave.

I grew up on Famous Movemers and Costle.

of Frankosstain, Modern Monsters and For Monsters 2014, I said through WRLD WITHOUT END, HOUSE ON HADN'ED HILL, and FRANKENSTEIN MEETS THE SPACE MONSTER dozens of times. And then, in the late "Dit, after a spurt of sostsigia maila," I became depressed. No more simplicity in genre movies or mags. The whole thing became Special Effects City.

FILMFAX #1? All I can say is "THANK GODNI" I devoured it cover-to-cover in ONE sisting, something I haven't done with any magazine of any kind since the last issue of Castle of Feastwestele came out in '74. Your attitude, devotion, and love for the heart of the gener-fandom's peak-is phenomeal. I never thought a slick, national mag could get

away with it...until now. There's nothing pogative to say, I do disagree, somewhat, with a few of Rov Kinnard's comments on PLAN 9 FROM OUTER SPACE. For starters, the performances oren't all had. He should read the script before condemning the performers. I did like his comments on THE OSCAR though he failed to bring up some rotten "Worst of" titles that are worse than PLAN 9. ootably THE CREEPING TERROR and any or all of Dean Martin's MATT HELM movies. Overall, a quality article that finally makes it known that the film isn't really that bad, that it's become more of a trend than anythioe else. Personally, I feel PLAN 9 has a life all its own, an ambience oot shared with any other film-oot even other Ed Woods-which does make it legitimately special.

(Pass on to R. Kinnard that Gregory Walcott received third billiog under Lee Marvin and Gone Hasckman in PRIME CUT (1972). Io it, he plays a man named Maryann. Sissy Spacek plays a hooker. And Lee Marvin plays. Lee Marvin.)

Thoroughly enjoyed Ted Okuda's interview with the mysteriously neglected Edward Bernds in reference to the great (7) Bowery Boys movies. This, too, brought back a lot of memories as I found out about Bernds when I was a child-be-seemed to direct most the films I watched--and, sathy, I damped him when I discovered William Beauding. Although more probably continue probably continues and the proposed of the property of the proper

qualify Bernds as a creative talent. Great to read of his thoughts on Gorcey and the gang. There's much more to say, but, alas, no

There's much more to say, bet, alax, no time to say it. But: any magazine that packs the aforementationed in with TOBOR THE GREAT, Dick Miller, and SPACE PATROL is obviously more interested in pleasing people in an intellectual way without more by (Illing pages with "latest Hollywood projects" types of copy. You're doing something very,

Raymond Young Baldwin, New York

SUDDEN MOTIVATION

very unique.

I began buying and collecting film-related magazines nearly 25 years ago, and yet this one at the very first time I've bothered to write one a letter. The reason for this sudden motivation is simply to let you know that FILMFAX is fabulous!

I wish I could offer some sort of constructive cities, but my feelings are that I hope you pursue your present course. Keep 16 you pursue your present course. Keep 16 you have 16 you horrown. I have no should be the side of the your horse are a few of u out here that doct really case who did the make-up SPFX for NIGHTMARE ON ELM STREET. Hopefully, there are eaough of us to support your wonderful multication. Keep un the soul weep.

Jim Wilden Strongsville, Ohio

DAMN NEAR DEFINITIVE

Thank you very much for providing good I reading for mature fans of fantastic media! I cojyoed every article in it, hough I couldn't pick a favorite since this first issue achieved the difficult feat of combiolog new information and sharp, often entertaining writing, with admirable editorial taste and

skill.

Coosider praise heaped.

Never a SPACE PATROL cadet, I overtheless really liked Part I of Ms.

Bassior's tribute. That piece, along with the Ed Bernds, Dick Miller, and TOBOR retrospectives, were absorbing and looked damn near definitive. Regarding Roy Kinnard's article oo PLAN

9 FROM OUTER SPACE: What's the big controversy, Roy? You ask if it's fair that this classic schlocker should be called "The Worst of the Worst," right? Well, okay, but who are you asking?

According to you, there seems to be only two kinds of PLANTRess old, unimpressed ones, and satckering, deristive neophystal Dost; you think there are older PLAN-Date out there who can have a "well-balanced" perspective and still laugh lovelogly at its myriad mistakes? Fans fixe that doet score with filling, they be the think filling, they be then the fill with the filling they chem's it! Fans like that doe't score of the filling they will be the filling they will be the filling they will be filling they will be filling they will be filled to the filling they will be filled they will be filled to the filling they will be filled to the fill

its admittedly reverse achievements, as well

as love! For fans like that, PLAN 9 FROM OUTER SPACE is not "The Worst of the Worst," and that's the point I think you missed... Simple semantics. Row-!

I, for one, laugh out loud every time I see it, and will doubtless continue to do so as I have for ocarly two decades. And I can hove and respect it for what it is (an unintentionally hillarious horror movie) without kidding myself that it isn't thoroughly abvance.

myset that it as to toroughly seysmat. You click the scene wherein the Great Tor "stiffly" rises from the grave... "Stiffly-"! As I recall, the poor lag struggles to get to his feet like a coffinful of Zombie Jell-O. But perhaps this score is, as you claim, "very effective" and maybe even "the best thing in the film"—In certainly is a know-lapper to mel (It's all a matter of personal interpretation, you see?")

So, why don't we just say that there are Good Bad Films (those that are fun to watch), and Bad Bad Films (those that are ooi), and avoid all imaginary controversy by adding that there are probably as many different viewpoints on this movie as there are fans of Gd Wood, that notorious (but rishly

cedetaird) Good Bud Filamenter?

Not that I disht propeciate all the new and fastionating details your research has gleaned; I applaned your cifforts. And I'll admit that this old Woodchuck has grown weary of seeing and hearing PSPOS paternized and put down willy-ally by a new and uncarring audience psewood by the current fad. Ultimately, the property of the company of the compa

laughs-good, bad, or indifferent.

As for Bad Bad Movie fans, they have my sympathy.

On the whole, I found FILMFAX (the last one on the shelf!) to be a terrific new magazine, and I can hardly wait for your next issue, this time in the mail!

Joe Alaskey Hollywood, California

LOST IN THE WOODS

Novacaine-derived celluloid is not a criterion for hadfilms. Thus does Roy Kinnard fatally undermine his attempt to strip PLAN9 FROM OUTER SPACE of its vaunting accolade of Worst Movie of All Time, Badfilm buffs surely understand there is a miraculous ability of badfilms to entertain oo levels beyond the control of writer. producer, actor, and audicoce. To be a contender it can't possibly be dull to watch. It was laughable to the point of endearment. That Kinnard can call PLAN 9 "utter swill" equally betrays an immense insensitivity to the aesthetics of bad movie buffs. PLAN 9 is loved too much for such a term of geometrium. A little more appreciation of why badfilm buffs love bad movies would show

PLAN 9 is unalterably the Worst.

We can still, however, argue about the Second Worst Movie of All Time. In future issues let us hope to see discussions about THE DOOMSDAY MACHINE and its events.

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pping decompression scene, CINDE -RELLA 2000's contributions to art and music, and Alan "Skipper?" Hale's role in THE GIANT SPIDER INVASION.

> Martin S. Kottmeyer Carlyle, Illinois

PSYCHO SIMPATICO I enjoyed the first issue of FILMFAX and

hope it endures for several hundred more. Of course, since it's aimed at such a specialized market. I'd be the first to applaud even if it lasts only a dozen issues. Such a magazine is that needed, I think it would be in your best interest to display the subheading of the THE MAGAZINE OF UNUSUAL FILM AND TELEVISION more prominently on future covers. It might help attract the attention of those prospective readers who could decide to pass on what sounds not unlike one more typical film magazine on the crowded newsstands

The SPACE PATROL article was informative and well-written, but it did seem a bit excessive at 17 pages. Perhaps a threepart article instead of a two parter would've been better.

Bill Warren's TOBOR piece was the most enjoyable one due to its personal slant. I'm definitely interested now in buying Warren's Keep Watching the Skies! as soon as I can offord to.

Review columns are always welcome. However, I'm surprised no mention was made of the excellent Psychotronic Encyclopedia, Although published two years ago, it's still available and certainly merits mention in a simpatico massazine like FILMFAX

For possible scrutiny in your "Cult Cinema" department, I suggest a 1967 horror anthology film entitled (for TV) RETURN FROM THE PAST. Also known as DR. TERROR'S GALLERY OF HORRORS and THE BLOOD SUCKERS, it features John Carradine and Lon Chancy and is as incet and entertaining a piece of low budget cinema as one could wish for.

Thanks, and keep up the good work!

Gary Rafferty Somerville, Massachusetta

(Continued on page 54)

TAKING IT SERIOUSLY

Congratulations on the first issue of FILMFAX. In my twenty odd (very odd) years of reading nearly everything in print on genre films and TV, I have seen few magazines with such a solid first effort. I like your concept of covering the unusual and obscure Film and TV, but I wish it would range a little wider than just to the early sixties. I think there is a great deal of similar material to be covered that has occurred in the

last twenty years I think the in-depth film coverage is a good idea but I think everything has already been said about PLAN 9 and the article added little. I'm also not so sure that TOROR THE GREAT deserves any such retrospective coverage, but then many might feel that way about the favorite films of my childhood that I would like to see you cover, like: ATOMIC



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TRIVIATRIX More than Just the Usual Questions and Ans







space. Who greets him at the spaceship door?



PHOTO #5: After pllot Robert Clarke breaks the time barrier, what does he find on the other side?



PHOTO #6: This 1956 British film dramatized nuclear testing in space. Who played the slowaway reporter?

STINK, STANK, STUNK

Over the years Hollywood has unloaded its share of had movies on an unsuspecting public. But only a few films can literally be classified as "real stinkers." Hold your nose and, without inhaling, name the 1960 movie presented in "Glorious Smell-O-Vision"

. Mike Todd, producer of the 1956 A. Academy Award winning starstudded adventure/comedy AROUND THE WORLD IN EIGHTY DAYS, was an innovative showman. Besides introducing audiences to his 70mm Todd-AO film extravaganza, he had planned to give movic goers a whiff of something really unusual...Smell-O-Vision. Unfortunately. Todd died in a plane crash in 1958 before he could make scents of the project.

Michael Todd, Jr., however, picked up the trail and in 1960, SCENT OF MYSTERY was released in New York, Chicago, and Los Angeles. By means of special plastic tubes attached to each theater seat, the audience was able to experience more than 30 different aromas including tobacco. wine and bananas. Directed by Jack Cardiff (STAIRWAY TO HEAVEN PANDORA AND THE FLYING DUTCHMAN, GHOST STORY) SCENT OF MYSTERY was filmed in Spain and starred Peter Lorre, Diana Dors, Denholm Elliot, Paul Lukas and Leo McKern, In-

1962 the film was re-released, sans scent. The second "stinker" didn't turn up until 1981, POLYESTER, produced, written and directed by John Waters (PINK FLAMINGOS) was the first feature in "Odorama." This time members of the

audience were given little number-coded scratch-n-sniff cards. Divine (also of PINK FLAMINGOS) starred as Francinc Fishpaw and according to Michael Weldon, author of The Psychotronic Encyclopedia (Ballantine Books, 1983) "this hilarious comedy is filled with references to exploitation, porno, and art films. It should have been Waters' biggest hit, but the humor in this bid for mass (premidnight) acceptance is a little to close to home.

GUNSLINGER SINGER

Q: Gene Autry and Roy Rogers are undoubtedly the most famous warbling wranglers ever to gallop across the sagebrush cinema. Both could break into song at the drop of a ten-gallon hat. Neither, however, was the first to carry



PHOTO N3: This bit of 1959 blw lunar-cy was a remake of what cat-ostrophic 3-D classic?



PHOTO #7: This 1950 release was supposedly the first movie about UFOs. Who wrote it?

sheet music in his saddlebags. To win a free ticket to Radio Ranch, who was branded as the first singing cowboy?

A. Between 1933 and 1935 Lone Star.
Productions (soon to become part
of Republic) made a series of borse operas
starring none other than John Wayne. In
one of those early films, The Duke starred
as Singing Sandy with his songs dubbed in
by a professional singer. While it may be
difficult to imagine the measure of machin
opposite the start of machine
populary of the borse, by was noesthered
to mid-30% a singing cowboy during
the mid-30%.

Following his stint as a baritone buckaroo, Wayne (a one time stunt partner of the great Yakima Canutt) starred in several action films at Universal and costarred in The Three Mesquiteers Western series at Republic. In 1938 director John Ford Isssood big bad John to star as The Ringo Kid in the optic western STAGECOACH, and from that moment Wayne sang an entirely different tuze with the slow, stylized delivery that was to make him famous. He was a major movie star now...plagrim.

PRE-PUBE PROPAGANDA

Q. This "scientific-fiction" children's post-war patriotism and at the height of the McCarthy Era. Enlightening its young viewers as to the dangers of Communium, this live action program featured opisode titles such as "The Five Steps To The Kremlin." Kids weren't as easily influenced as their elders and the moreaum



PHOTO #4: How long did it take Roger Corman to launch the first Sputnik exploitation film?



PHOTO #8: Filming only took eleven days, but what made this 1951 Monogram Studio picture special?

only lasted six months on NBC. What was the name of this dogmatic bomb?

Steve Elliot (Bob Coutleigh), his A: assistant Dave (Bob Hastings) and the Chief (Bram Nossem) battled all manner of nemesis as the ATOM SQUAD. Their main job was, of course to protect America's post-war atomic secrets (such as they were in mid-1953) but the network apparently let a little McCarthy mania speak into the plot now and then. Writer Paul Monash, who scripted many of the enisodes, went on to produce such bis screen winners as BUTCH CASSIDY AND THE SUNDANCE SLAUGHTERHOUSE FIVE, and CARRIE, Bob Hastings (Don "Video Ranger" Hastings' brother) is still active in television and has appeared in many more

Do You Remember Joan Davis?

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Anthony, Sido is a former resident firm historian of the Academy of Monthly Figure, 4 fair of Siesse and has written two dozen books on show business history. In TV Memorabilis, he discusses what's really valuable now, and what's worth saving. In Move Memorabilis, he looks at films, autographs, magazines, lobby cards, props and more. Both books contain hundreds of pictured items.



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Wallace-Homestead Book Co. P.O. Box 6500 Dept. FF Chicago, IL 60680 memorable series such as ALL IN THE FAMILY, MCHALE'S NAVY and the daytime serial, GENERAL HOSPITAL.

SERIALIZED STARLET

O: In 1931 a scowling James Cagney a both shocked audiences and made film history when he shoved a grapefruit into the face of whiny Mac Clarke in the gangster film PUBLIC ENEMY, Although lovely 24-year-old Mac also appeared in such prestigious films as WATERLOO BRIDGE and FRANKENSTEIN (also 1931) her feature film career was to steadily decline. For devotees of the chapter film, however, she will always be a star. In what 1949 serial did 42-year-old Clarke rocket into enisodic fame?

A: By 1949 Republic had become fed up with the huge licensing fees required to maintain the screen rights to CAPTAIN AMERICA and SPY SMASHER, so they decided to create a new, totally original bero for their next serial. The result was KING OF THE ROCKETMEN starring Tristram Coffin as Jeff King, the Rocketman, and Mac Clarke as Glenda Thomas, a reporter for Miracle Science magazine. Unfortunately, neither star was appropriately east. Usually seen as a gangster type, the middle-aged Coffin was bardly anyone's idea of a hero, even in a bullet-helmeted, rocket-powered flying jacket. But poor Mae was forced to spend most of her time in an unflattering wardrobe consisting mainly of baggy mechanic's coveralls. Not much room for elamour there.

Nonetheless, the character of Rocketman, in one incarnation or another. went on to reach new heights. Republic had cleverly designed the Rocketman costume so that the face of the actor playing him was totally obscured by his metal helmet, which climinated second unit substitution problems with stand-ins. But more importantly, it allowed the production company to recycle previous footage in future productions. Consequently, three years later (1952) RADAR MEN FROM THE MOON was released featuring the same suit and many of the same flying sequences. Only the bero was now played by the somewhat younger George Wallace and known as "Commando Cody, Sky Marshall of the Universe." Deciding they had a good thing going (especially after saving a bundle on production costs). Republic reprised their high-flying hero once again in ZOMBIES OF THE STRATOSPHERE, this time starring Judd Holdren and featuring a tightly leotarded and very young looking Leonard Nimoy in

his first science fiction film role (sans ears.

of course) as a Zombie from the You-

THE VOICE VERSATILE

Q: Jay Ward Productions created some of the pun-jest cartoon obstractors ever to make their way through the cathode ray. There was (and still are in syndicated reruns) Rocky, The Flying Squirrel, Dudley Do-Right and that animated swinger, George of the Junule.

Just about anyone who is a fan of these tongue-in-cheek funnies remembers that Hans Conreid was the voice of the dasterdly Snidley Whiplash and that William Conrad and Edward Everett Horton were often the narrators. But can you name the man behind the voice of the "mighty moose" himself. Bullwinkle?

A: Jay ward and About Crusader Rabbit Jay Ward and Alex Anderson had before taking off with the original Rocky. They hired Bill Scott to write many of the stories and Scott eventually became coproducer. It was also Bill Scott who provided the voices of Bullwinkle. Mr. Peabody (as in "Way-Back Machine"). Dudley Do-Right of the Mounties and George of the Jungle. Most recently, Scott provided the voice of Graffy Gummy and several other characters, in Walt Disney Studio's new Saturday morning series. The Gummy Bears. Sadly, Bill Scott passed away on November 29, 1985 of a heartattack at the age of 65. He will be missod.

from "birth of a nation" to "star wars"

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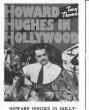
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CINEMA SOURCEBOOK Reviews of the Newest in Filmbook Literature _



WOOD by Tony Thomas, Citadel Press, paper, 160 pgs., \$9.95

It is name evokes images of a bashful billionaire, a daredevil pilot.

B. B. ossniti bilitonare, a daredevit pilot, a dashing playboy and an eccentric recluse. This book, bowever, reveals another side of this colorfai character—Howard Hughes, the movie mogul. In 1926, at the age of just nineteen, Howard Hughes produced his first film.

Howard Hughes produced his first film. He went on to make many memorable films, including HELL'S ANGELS, SCARFACE and THE FRONT PAGE. His movie career ended after he purchased RKO studio in 1948, which he managed for seven years with disastrous results.

Howard Highes In Hollywood by veteran Hollywood reporter, Toay Thomas, tells a lively tale of Howard Highes's struggles both on and off the set. This book explores Hughes's sometimes explosive relationships with directors such as Howard Hawks and Preston Sturges, his romances with some of Hollywood's most beautiful startes and his discoveries of such talents as Jane Russell and Terry Moore.

Since his bizarre death in 1976, Hughes has recived almost as much Hughes has recived almost as much known for more than its share of known for more thoughts was the king kook, but there were flashes of brilliance, but here were flashes of brilliance of the known for the known for

Howard Hughes In Hollywood gives a complete account of an as-yet-unexplored side of one of the most enigmatic men of the twentieth century. COLLECTOR'S CORNER
"For what it's worth"...check out the
following price and collector's guides.

WARREN'S MOVIE POSTER PRICE GUIDE hy Jon R. Warren, Overstreet Publications, Inc., paper, 404 pgs., \$12.95

Voive seen them at conventions. They stated poker-faced for an hour or more, patiently picking through the concinest of a hucker's sagging cardboard box usual they emerge victoriously with help prize. It could be a non-sheet from IT CAME FROM BENEATH THE SEA or a lobby card from HONSE FEATH—HER. The booty varies, but one thing is more consistent of the control of

Jon Warren's Movie Potter Price Guide is probably the most complete incomplete index and price guide on the subject of "paper collectibles." This first edition covers the feature-length films copyrighted from 1930 to 1959. But the suttor promises to add scrials, cartoons, silent and post-1959 films to future additions.

The front of the book is packed with information including a detailed description of the variety of forms in which movie graphics are found. You'll also find a guide for grading the quality of your favorite poster, suggestions for the



restoration of damaged graphics and a sort of cautionary tale on the value of reissues.

Best of all, at the front of the book is Robert D. Matzer's introductory article titled, "Movie Posters: A Market a Overview." It's fun to read, loaded with anecdotes and collectible clues and shows a real understanding of the subject.

The films are listed alphabetically and include the copyright date, holding company and major stars. Price suggestions are given for one-sheets, half-sheets, window cards, inserts, title cards and lobby cards, both A and B types. At the back of the book is also a handy "Stars Index" for those who collect posters

SCIENCE FICTION FILMS OF THE SEVENTIES by Craig W. Anderson, McFarland & Co., Inc., paper 261 pgs., \$15.95

Science Fiction Films of the Seven-ties focuses on some of the best. and the worst, films of an era. Author Craig Anderson explains, in his opinion, why these movies succeeded or failed in their story interpretations or production values. Anderson, to his credit, is factual, literate and strives to avoid some of the typically "fannish" attitudes postured by many semi-pro writers in this genre. Take note, however, that Anderson assumes that the reader has seen the films and already has a working knowledge of the topic. A brief synopsis of each movie is provided, but the bulk of the text is phrased as commentary, giving bits of background information, production problems, cinematic value, etc.

Cast and credit listings are thoughtfully provided. Films covered include COLOSSUS: THE FORBIN



PROJECT, WESTWORLD, BATTLE -

STAR GALACTICA, A BOY AND HIS DOG, ROLLERBALL, and others. Filmfax applauds any serious effort to evaluate the genre, no matter what the decade. But to discredit another era of filmmakine in the wake of that featuring a specific celebrity.

Glancing through the book you'll note that there are a wide range of prices, or values on movie posters. That old law of supply and demand is strictly enforced. This is a very speculative hobby and while most of us can't afford a GONE WITH THE WIND one sheet, there is still hope for a valuable return on our investment, Matzen advises, "You never know how much that ten dollar poster you bought last week will be worth in five years. It all depends on the vagaries of tomorrow, and of tomorrow's collecting marketplace. In the meantime, decide who or what you want to collect, how much you're willing to spend, and get to work. There's something for everyone in the field of vintage movie posters."

(For ordering see ad on page 9.)

JOE FRANKLIN'S SHOW BIZ MEMORABILIA by Sandra Andacht, Wallace-Homestead Book Co., paper, 208 pgs., \$16.95

Joe Franklin is a walking time capsule.

He has interviewed close to 75,000 guests on his long-running talk show which is telecast twice daily over WOR-TV in New York City. Over the years he has collected almost one million rare photographs and thousands of momentos of his talks with the stars.

Author Sandra Andacht has reviewed his private collectrion in Joe Franklin's Show Biz Memorabilia and



as a sidebar, included values for similar collectibles currently available. But by no means is this book to be considered a complete price guide. since the items listed are only the ones from Franklin's personal collection and may not reflect the specific interests of the individual reader. Where this book really shines is in Franklin's numerous anedotes and recollections of his interviews with some of his most famous guests. Fans of The Joe Franklin Show will emoy the book, and its hundreds of photos should appeal to many film buffs and collectors. Also included with the

book are a replica 19 x 22 color poster from the classic film THE PHANTOM OF 42nd STREET and a sound sheet recording from George M. Cohan's 1911 hit, "You Won't Do Any Business If You Haven't Got A Band." (For ordering see ad on page 12)

FAMOUS FACES by Frank Zawacki, Wallace-Homestead Book

Zawacki, Waltace-Homestead Book Co., paper, 292 pgs., \$12.95

"M give stars, athletes, political suthor Frank Zawacki, "have alwasy graced the covers of magazine...Poople want to know what famous personalities are up to...But there's more to magazines than just the great covers. Old advertisements, pigakin previews, centerfolds, and inserts are just some the other appears that mise collecting the other appears that mise collecting

Famous Faces catalogs nine major magazines—Lije, Look, Newsmoek, Pluyboy, Saturday Evening Fost, Sports Pluyboy, Saturday Evening Fost, Sports and including issues for 1983. You'll miturated, Sports Magazine, Time, TV Guide—From their premier issues up to and including issues for 1983. You'll miture in the control of th

(For ordering see ad on page 12.)

evaluation is 'unfortusates'. Andersonstates in his introduction: "Unfortutuately, a curse was laid upon the brow of selecter faction filmdom by the likes of selecter faction filmdom by the likes of the likes of the likes of the likes Sidney Fink, Robert Clarke, ib Michiew, Albert Zugsmith and other schleck merchants of the decade (the 1950s). They amaged to supply cheap 1950s, They amaged to supply cheap 1950s, They amaged to supply cheap their badgets indicated. These terribe their badgets indicated. These terribe their badgets indicated. These terribe limit dragged the gener down and in required over a decade of struggle for the properties of the supply of the properties.

In a field as imaginative as seines fiction cinema, there is always room for critical opinion, but to close the door on an entire decade of interest the control of ILMFAX itself as proof of innocense for this offbeat chapter in SF film bistory.

FANZINE FORUM

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and edited by Raymond F. Young,
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VIDEOSCAN The Rare and Unusual in New Video Releases



THE RETURN OF THE VAMPIRE (1943) stars Bela Lugosi, Frieda Inescort. 69 minutes. From RCA/ Columbia Home Video.

Despite (or, maybe, because of) iss many devisive elements, Columbia's THE RETURN OF THE VAMPIRE is easily that studio's best and most foodly remembered borror film of the "40s. Vampire Bell. Lagosi (with a weekeel' assistant, no less!) is at large in 1918 London until Di's Frieds Inscott and Gilbert Emery trace the fiend to his tomblar adp goord an ima ngible into his heart. Released from the vampire's spell, the werewolf (Matt Willis), a decent-enough fellow under all that bir, changes back to normal and it taken in as a lab technician by Jenscort. Verasy pass, and the story picks up during World War II, when Lugosi's grave is blasted open by a German bomb and the wampire returns to life. Resuming hypnotic control over Willis, Lugosi begins a new reign of terror, centreing bis statekts on the Inescort

terror, centering his attacks on the Inescort household and her now-grown daughter, Nina Foch. THE RETURN OF THE VAMPIRE was based on an idea by Kurt Neumann.

THE RETURN OF THE VAMPIRE was based on in idea by Kurt Neumann, but the influence of the Universal borrow, the property of the property of the property of the Control of t

'40s performances as the depraved Rumanian scientist-turned-bloodsucker. Setting aside the aristocratic airs and occasional weltschmerts of his Count Dracula, Lugoi creates a darkly sinister and vindictive new vampine character in the wicked Dr. Armand Tesla. Less effective, despite a good performance, is Matt Wilhis' werewolf. Little more than a Man Friday who bappens to have hair on his face, the werewolf talks, fistfights his way out of trouble and wears a dog-like makeup that's actually rather cute.

THE RETURN OF THE VAMPIRE moves at a steady clip, has lots of miss-shrouded atmosphere and boasts an excellent Lugosi performance. It's one of the best monster rallies that Universal never made, and it belongs in every video horror collection.



Photos: Top left, Bela Lugosi spreads his cape with dramatic aplomb in RETURN OF THE VAMPIRE. Above, the Prince of Darkness gestures hypnotically.

DEVIL BAT'S DAUGHTER (1946) stars Rosemary LaPlanche, John James. 67 minutes. From Sony Video.

A newcomer to the ranks of video distributor, Sony Video is showing definite suicidal tendencies early on with its pricing of films like DEVIL BATS DAUGHTER at a whopping \$59.95. Last in the line of PRC horror thrillers, DEVIL BAT'S DAUGHTER is a sequel to that studio's 1941 THE DEVIL BAT. In the '41 film Bela Lugosi played chemist Paul Carruthers, a madman who scientifically created ejant hats and used them to kill his enemics. This sequel picks up years later, as a young woman (Rosemary LaPlanche, Miss America of 1941) is found unconscious in the road near the small Westchester, New York town where the long-ago but murders occurred. Recently returning from England, the ailing girl is identified through her papers as the daughter of "Devil Bat" Carruthers, and she is taken in by psychiatrist Michael Hale and his wife, Molly (SCARED TO DEATH) Lamont. Plagued by fears that her father was a vampire, LaPlanche begins to doubt her own sanity when she dreams about DEVIL BAT stock footage. and dead bodies start turning up around the house. I don't want to give away the conclusion-Sony Video is in enough



Photo: Above, Rosemary LaPlanche and John James pose in this publicity still from DEVIL BAT'S DAUGH-TER.

trouble without me telling how their whodunnits end-but I feel compelled to mention that the killer is also revealed as the scoundrel who framed the "great and noble" Lugosi for what went on in the first nicture. I

A bleak, third-rate melodrama, short on incident and long on conversation, DEVIL BAT'S DAUGHTER emerges as an inferior sequel even unworthy of a tepid film like THE DEVIL BAT. There's the germ of a good idea in DAUGHTER, but it's sterilized by mild, disinterested scripting and detached direction. The film

might have worked better as a straight whochamic, foregoing the DBVIL BAT bein altogether. Beauty queen-turned-acress LaPianche has fittle to do in the film except act overwrought, so it's not much of a performance (as ussail), but there is good supporting playing from Hale, as the hero and Nolan Leary as a local doctor. Monica Mars, a poor man's Zsa Zsa Gabor, is laughable.

laughable.

DEVIL BATS DAUGHTER is not an unwatchable film, but at \$59.95, it's close to unthinkable.

STRANGLER OF THE SWAMP (1946) stars Rosemary LaPlanche, Robert Barrat. 60 minutes. From Sony Video.

Notes that the second s

Reviews by TOM WEAVER ____

THE CYCLOPS (1957) stars James Craig, Gloria Talbott. 75 minutes. From Thriller Video.

Ioria Talbott leads a search party into The wilds of Mexico to find her fiance, who crash-landed his plane in that unexplored region three years before. (Better late than never.) Her motley crew includes toxicologist James Craig, a friend of Talbott's: stock manipulator Lon-Chancy, Jr., who's really along to search for uranium; and pilot Tom Drake, who drinks throughout the nicture but never gets drunk. The four land their plane and search in an area contaminated by high levels of ground radiation. They are menaced by such radioactive by-products as a colossal lizard, a hawk, a conher (so help me!) and by a 25-foot-tall one-eyed man (Duncan Parkin) who must be the missing fiance. ("Could This Story Be True?" the poster posited.)

As half-baked as THE CYCLOPS is. it's probably one of the more entertaining early films from that notoriously underskilled autrur Bert I. Gordon: the cast is a comparatively strong one (for Gordon), there's more than the usual amount of interaction between the actors and the effects, and the overdone Cyclons. makeup is strikingly gruesome. These little assets compensate (if only in part) for a storyline too familiar to fully hold the



CYCLOPS, stands ready to wrestle anyone for a decent pair of pants.

attention, unenthused acting and Gordon's so-so low-budget effects. Mismatched shots shound. James Crain makes a dull leading man and Gloria Talbott is unappealing in short hair and boys' clothes, but Lon Change comes through with his unintentionally comic portraval of an avaricious lout who dies when the Cyclons flexes its fineers at him

THE CYCLOPS has taken a lot of hard critical raps, and it is a stiff, but it's really not ottite as had as some make it out to be For those who grew up watching it on local Chiller Theaters, it's worth the bucks just for auld lang some

Middleton, becomes Victim #5. Conlan's Photo: At left, Rosemary LaPlanche

confronts the ghostly Charles Middleton in STRANGLER OF THE SWAMP.

"far from a classic.") A weird, gloomy, poverty-row melodrama, STRANGLER is dragged down by the depressing mood it creates. For my money, it has even less entertainment value than such muchmaliened PRC's as THE MAD MONSTER and THE MONSTER MAKER Mysterious deaths plague a swamp

district where an innocent man was hanged for murder years before. The ghost of the hanged man(Charles Middleton) has returned to fulfill his yow to strangle his hangmen and their descendants; ferryman Frank Conlan, whose lies condemned

granddaughter, Rosemary LaPlanche, arrives to take over the ferry. An attachment forms between LaPlanche and Blake (The Pink Panther) Edwards, son of the town's leading citizen, and the young lovers are soon caught up in the melodramatic action. A remake of director Wisbar's earlier (1935) German film FAHRMANN MARIA. STRANGLER OF THE SWAMP does rate some praise in that it is not the sort of tossed-together, by-thenumbers nuickie one learns to associate with PRC. The soundstage swamp is a creepy setting, and extra imagination does seem to have some into the production. But the end product is a dreary, doom-laden film you'll probably find yourself daydreaming away from.

Some of the writing is especially careless. The hest laugh in the nicture is when some townswomen decide to cut down Middleton's swamp's-edge noose because four people have died from the curse. Ferryman Conlan, apparantly not up on community events, wants to leave it alone because. "Since that's been there. there hasn't been any more trouble."

Don Willis pricked this sacred balloon of a film better than I could hope to: "STRANGLER OF THE SWAMP, supposedly a sleeper, is, in the wrong way." PRC's so-called "best" is a bust.

THE HIGH COMMAND (1938) stars Lionel Atwill, Lucie Mannheim, Approximately 82 minutes, From Goodtimes Video Corp.

ct's get esoteric. Being a dved-in-thewool Lionel Atwill fan from way back (and what true horror fan isn't?) my eyes bulged when I spotted the one single copy of this British-made Atwill vehicle in a huge store display of \$9.00 Public Domain cassettes. Halfway into the film I was beginning to regret my alertness, and my antsy impatience grew as the picture were on and on-and on

Tangled and implausible to the point of exasperation, THE HIGH COMMAND is a film impossible to briefly synopsize, and in the interest of space-saving I shouldn't even try. Let it suffice to say that West Africa is the backdron for a military tale in which English officer Atwill boldly strives to hide a terrible personal secret from the world until a needlessly convoluted series of events threatens to expose the dark truth. It's bad enough that the story is hard-tofollow, but it's also so slow and so British that one is disinclined to sustain the effort. There are a few. shall we say, unique cinematic touches,

but they reek more of amateurism than

inecnuity.

As for the acting, Atwill is stern, stuffy and dull in the lead, with support from a very young James Mason and character actor Steve (later Steven) Geray, uncharacteristically east as a petty and oily trader. One pleasant surprise is the unexpected bit appea rance of Skelton Knages (best known for grotesque roles in American borror films of the '40s) as a dosk clerk. Less pleasant is the realization that the film runs almost 25 minutes beyond the 59 minute running time listed on the sleeve (and other sources such as Variety)-and there's even an abrupt jump to suggest that this, even at this length, was a cut print! For such an inexpensive tape, it makes back its price in patience. The transfer quality is quite good, but unfortunately that is one of the few redeeming qualities of

this exercise in inexpensive excess. Next issue our vault-loving videophile. Tom Weaver, will review 13 GHOSTS SERPENT ISLAND, DR. JEKYLL AND MR. HYDE (1941), HORROR AND SE MOVIE TRAILERS: VOL. 3, EEGAH! PREHISTORIC WOMEN and More. See you again in FILMFAX #3 . . .

Interview by MICHAEL STEIN Edited by SHARON WILLIAMS

For Gumby, it's easy being green, And for Art Clokey, it's easy being Gumby, After all, he's had alot of

Colebrating 30 years as the creative force behind "that clayboy, Clumby," Clokey and his wife Gloria happely spend much of their time these days touring colleges and festival theaters across the country. By popular demand, Clokey beats a personal selection of Gumby aborts are present selection of Gumby aborts. The control of the country is the country of the country and the count

But even for the most dedicated of Gumby followers, there are still some surprises left under Art Clokey's cap. After completing a tour date in Chiesgo, Clokey met with FILMFAX editor Michael Stein to talk candidly about his pensonal life and the creative world surrounding Gumby. Clokey began by speculating on the reasons for Gumby's continuing popularity among both children and adults

CLOKEY: My wife and I have thought hout it quite a bit but we still haven't figured it out. One possible explanation could be that Gumby is made of clay and clay is a living thing. It cannot be destroyed. When Gumby falls from a high distance, he simple ansabes into a puddle of clay and then immediately pops back up again. It's reasoning.

Another possible explanation for Gumby's continued popularity could be that as a three-dimensional character on the screen he seems more real to the viewer than a one-dimensional drawing, such as a curtoon. That makes him more substantial to people's imaginations. But the most important factor, I think, is Gumby's

extremely simple shape. FAX: Was there an artistic reason for keeping Gumby so basic?

CLOKEY: Actually, Gumby had to be kept simple because of the constant necessity for duplicates. The seven inch 18 FILMFAX



A Candid Conversation with Animator ART CLOKEY Creator of that Little Green Claybov...

tail Gumby dolls were made of an oilbased plasticine with 25 per cent because added to help prevent cracking when we bent his arms and legs. It alloss days, however, the lights were all tungstenintended originarie, and the hast they gavined to the state of the state of the would melt. He'd get real not and tacky would melt. He'd get real not and tacky would melt. He'd get real not and tacky when the animatons were ready, a tray fail of Gumbys or Pokeya, etc. would be brought out. Once in a while we'd use in a many control of the control of the control of the melter of the control of the melter of the control of the control of the melter of the control of the control of the melter of the control of the melter of the control of the control of the control of the melter of the control of the control of the control of the melter of the control of the control of the control of the melter of the control of the control of the control of the menter of the control of the control of the control of the menter of the control of the control of the control of the menter of the control of the control of the control of the menter of the control of the control of the control of the menter of the control of the control of the control of the menter of the control of the control of the control of the menter of the control of the control of the control of the menter of the control of the control of the control of the menter of the control of the control of the control of the control of the menter of the control of the control of the control of the control of the menter of the control of the control of the control of the control of the menter of the control of special clay. But the heat combined with the animator's fingerprints and manipulations made it necessary to use five or six Gumbys for one scene. A bundred or more might be needed in one film. That's why we bad to make him so

sample.
FAX: How long did it take to animate one show?

CLOKEY: Keep in mind that these were really hand-made films. It was one animator working at a table and it took him about eight bours to film approximately 30 seconds of action; six weeks to complete a

GUMBY!

14 minute film. An average set was the size of a ping pong table and we would concentrate on little parts of it for closes. We worked in this 5,000 square foot warehouse with sets up and down both sides and with the cameras at the ready, the camera supervisor was constantly adjusting sets and lights. The adjusting sets and lights. The adjusting sets and lights. The adjusting set was all perceition from the constantly adjusting sets and lights. The adjusting set is all parts of the carefully sorthogoned about of time.

Animation is really very simple to me.

I used to send out little 25 cent pumphlets
called "How To Animate Your Own

Potory dolls and with clay figures that you make yourself. There is no great mysique about it. All animation is to me is taking pictures. You focus your little. 8mm camera, set up your lights and push the botton. If you want to make Gamby wave or throw a ball, lake two frames, move him a little, tike two more frames, move him, etc. All you do is copy your own how, the content of the content of

Gumby Film" with your Gumby and

poay movements.

FAX: Many of the Gumby movies had interesting special effects. When Gumby was a cowboy he would shoot his gun and

Photo: Center, Art Clokey relaxes with a familiar entourage of GUMBY creations outside his home in Topanga, California.

smoke would come out and dissipate. How were those effects accomplishes? CLOKEY: The special effects were done in various ways. Some of it was done with cotton and a little tiny light. There was a key light in the back; a kicker light that would be brilliant and look like a rocket going up. Cotton was beld on with pins in the back. Sometimes I would use a microscope and etch on the film with a scratcher device. If you scrape off one layer of emulsion, you get blue. If you scratch a little deeper, you get white. The combination gives a nice hot-flame effect. FAX: In many of the films, Gumby would non in and out or pass through the cover of a storybook. How did you create

this particular effect?

CLOKEY: Sometimes it was filmed in reverse and sometimes it was forward. For example, if Gumby was going into a book we would start by cutting a quarter of an inch off of his band as it goes into the book. Then we would move him so his hand was directly on the book and shoot a single frame of film. We shot it frame by frame because it goes faster and you can't see the errors so easily. Then we would continue the process and cut another half inch off his arm so you'd see that disappear. Next came the body. We would keep slicing it off and within eight to ten frames, Gumby would be in the book. It was very fast but it was effective. He just disappeared. When Gumby was coming out of a book, we would shoot the comera-

FAX. Were you involved with the voices that were used for the characters? CLOKEY: A few of them, yes, but not for Gumby himself. For the first open classes the Clemby voice was done by a woman. After that we used Day woman. After that we used Day as the start when we speeded up his voice track, it had just the right quality for what we thought was Gumby. I did Folew, Pickles Gumby's father and

There were several other people involved with the voices but at the moment I can't recall exactly who they were. FAX: Speaking of Prickle...what inspired

a few others

the annea for Prickle and Goo? CLOKEY: Alan 'Watts actually introduced as to the concept whole was symbolized by those two characters. He said that there are basically two kinds of people in the world: the prickly and the googy—the rigid, up-tight personality and the easy going, go with-the-flow type. I.

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symbolize that idea. Prickle became a little, yellow disosaur with tiny prickles on him and Goo was a blue, embryonic-looking little mermaid. She could do anything. So Alan was the inspiration for those two.

The mischevious Blockheads also

The mischevious Blockheads also represented right, angular personalities and I saed them in the films SQU/ARES and II saed them in the films SQU/ARES and it is a single representation of the second of the second

different letters. FAX: Gumby's distinctive bump has also caused some speculation.

CLOKEY: That's true but again there is a tobil my mystel about it. When I was a boy I worked on my grandfisher's farm in Michigan, jast north of Detroit, and on the living room wall there was a bigh school adjustance picture of my father. He had a bight also because the most of my father. He had a big. I was a smaced by this bump of hair. Many years late it tunned up on Gunly. FAX: THE GUMMY SHOW permiered the Macha of 1993 and ras until Novelme. But originally, Gumby was introduced on THE HOWEY DOOMY SHOW in 1956.

CLOKEY: It's a long story. I had experimented with animating clay but

actually didn't take it seriously until 1953 when I used clay in place of swiss cheese in a Budweiser TV commercial I was doing. At the time I was more interested in improving my technique in live action films, but it was too expensive so I did the ministures in clay. The result was the fourminute kaleidoscopic short, GUMBASIA. And there you see the beginning of the name. I thought of GUMBASIA because of my childhood experiences on my grandfather's farm. I'd hear him say that he'd set his truck stuck in the clay-like mud he called gumbo. I thought that was a terrific name for clay. Walt Disney had released the classic film FANTASIA a few years before, so being fond of both names, Leombined FANTASIA and "gumbo" into GUMBASIA. This was years before I ever thought of doing Gumby.

About the same time, I was traching in a prep school in Studio City, the Harvard Military Academy, Many of the people in the movibe business sent their some theer. I was tutering Same Engle's son and Sam where he was a producer under Duryl Zentock. He showed my little form rimined lim on this girls storeen. It was just abstract clay forms, geometries set to jurx, a state of the seven and sale, Art, this is the most control of the seven and sale, Art, this is the most confirmation. If felt that was cause a tribute

coming from a man who had been producing films with Sophia Loren, Marilyn Monroe and Cary Grant. He was even president of the Motion

Picture Producers Association I could casily see myself going into partnership with him and working with Sophia and Marilyn. But then be turned around and said, "Yee can make title figures out of clay, I'd like to improve the quality of children's programming. Lefs get together." So I surpressed my liblido for Sophia Loren and went back to clay.

and well does to the were right.

Some It Be laced a pilot line to the laced as the laced as pilot line, showed it to Tom Saronff, one of the sans of General Saronff, and the helped get it on the NBC activate by selling the idea to pilot Waverr, who was beard of NBC at the time, and Roger Marie to the producer of PIH HOWDY DOUDY SHOW. We were off and running with a seven year contract. That's how duply got his five minute slet on HOWDY DOODY.

FAX: THE GUMBY SHOW also



Photo: Above, right and across botton

featured a "live" host, similar to the Buffalo Boh character

CLOKEY; Right. In fact Boh Nicholson, who played both Clarabelle and Cornelius J. Cohh on HOWDY DOODY, defected and became our host as Scotty McKee. But our most interesting host was Pinky Lee. He came to my studio once, chaffing at the thought of working on a program titled THE GUMBY SHOW instead of THE PINKY LEE SHOW. He was upstaged by a piece of clay and he didn't like it. But I only saw him hriefly after that and I didn't have to work with him.

FAX: THE GUMBY SHOW taught some very hasic lessons without the unnecessary weight of moralization. Where did your story ideas come from? CLOKEY: Gumby started about the same time I had my first child. Like many fathers, I made up bedtime stories and later many of them were made into the Gumby episodes. I didn't approve of many of the cartoons popular at the time because the characters seemed to be constantly expressing hostlity towards each other. That might have been humorous for adults, but it wasn't appropriate for all children. I wanted to keep Gumby free of that. My children loved those sentler stories and I felt that if they were proper for my children, who I

loved and cared for, then they would also he proper for other people's children. FAX: As the years went by, however, Gumby stories seemed to become more sophisticated. Did this simply reflect a change in production values or were

your ideas shout education growing alone with your children? CLOKEY: I was going through many new experiences in my life while learning the art of telling stories on film, ideas which would sometimes emerge from my subconscious in a symbolic form. For example, SQUARES was the result of a week I spent living on an old Hopi Indian reservation. I learned about the





Photos: Opposite page, top left, the inspiration for the not-famous "Gumby Photos: Upposite page, top left, the inspiration for the not-famous "Camby binmp" was the cowlick hairdo seen in this vintage plackograph of Art Clokey's father. Top center, a typical Gumby thooting stup; camera, dolly, lights, tabletop set and background painting ready for action in Art Clokey's animation studio. This page, above, Art Clokey and wife Gloria pose with a happy congregation of Gamby fans at the University of Texas in Arlington.

problems that the Indians had with the government agencies which were taking their children and putting them into government schools, where they were taught how to be so-called "good Americans" rather than good Indians. FAX: Did your film KACHINAS also come from that experience?

CLOKEY: Yes, but KACHINAS was actually in a series before I started using film to present an intellectual message.

FAX; There seems to be an underlying religious philosophy behind many of your stories. The new Gumby toy even has the sanscrit symbol for "love" embossed in a heart on his chest. To what degree do your own religious heliefs enter into the Gumby mystique? CLOKEY: Although KACHINAS was our first "religious film," it wasn't Indians. The chanting in the cave was done hy real Hopi and the Kachinas, which represented Spirits, were exact copies of the real dolls. We showed the film to the head of the Department of Education in the Los Angeles School Department, hoping it would he shown to the children. The reaction we got, however, was unexpected. We were told that KACHINAS was heretical, from the Christian point of view. I was shocked. To me, all religions have the same purpose and lead us in the same direction. They train us to hecome what we're supposed to he, which is "children divine, must all realize our divinity.

FAX: Gumby has the shillty to







change his shape. Is this your way of saying that we all have the ability within us to become what we want to

be in life? CLOKEY: Yes, but I didn't realize it when the films were being made. My subconscious mood was that we have the ability to change ourselves into anything we want. I learned a great deal about the power of our minds when I was in India. Everything is made of atoms, but the combination of those atoms dictates the object. Theoretically, you can change lead into gold. It's just a matter of knowing

how to do it. FAX: You traveled in India for awhile. What prompted such a pilgrimage? Were you searching for spiritual

enlightenment? CLOKEY: I'd had a very painful divorce from my previous wife and I lost my daughter who committed suicide when she was nineteen. There were a lot of factors, one of which was the failure of her mother and father to give her the love she needed to overcome problems. I was disappointed with all the mistakes I had made and began to wonder, what was the purpose of all this? I had made these beautiful Gumby films, and then in 1974 my daughter committed suicide. I began to search for some meaning to

My background didn't help me either. I was brought up as an Episcopalian and had trained to become a minister when I was living in Connecticut. But I gave it up and fled to Hollywood, supposedly to make religious films. I ended up making commercials for Coca-Cola and Budweiser. Spiritually, I was still

looking for some answers.

What I hoped to find seemed to be in India. I had heard a lot about Muktananda in both New York and California and began to follow him around. He promised all sorts of rewards if we would go through his spiritual training and we did experience samhadi (a high state of consciousness) and some true hanniness. But I kept searching and meditating until I found Satva Sai-Baba, who is the epitomy of all gurus. In fact, he's not

only a guru, but a holy man, an Avatar. FAX: What made Sai-Baba different

fron the other gurus? CLOKEY: An Avatar is like Jesus to Christians. He's the ultimate incarnation of divine intelligence. I had read about him before we went to India in 1979, but I really didn't believe all the things I had heard. They were true. He could materialize objects out of the air and he really knows everything, particularly about what is going on in India. He keeps himself very secluded so getting close to him was a rare

opportunity.

Let me back up a moment and tell you about a spiritual experience my current wife, Gloria, had before she met me. Gloria was in the hospital having a baby and they gave her nitrous-oxide. She remembers having this vision of a little green flame that looked like Gumby flickering at the end of a tunnel. It was a very religious experience for her. When we went to India we took Gumby, hoping to maybe manufacture him over there. I held up Gumby and Moody Rudy and Sai-Baba stopped right in front of me



and materialized some vibhuti (sacred ash) to bless the dolls. The ash appeared right on the spot and it didn't come out of his sleeve. He truly has unlimited powers.

You'll be learning more about Sai-Baba in a very short time. The whole world is going to know about him. He's been playing it cool because he wanted to concentrate on cleaning up India first and he is really doing it. FAX: Can you give us some examples

of his work? CLOKEY: His organization is like a super Peace Corps. They have adopted three hundred schools, are founding colleges, high schools and grammer schools right and left. It's just amazing what is happening in India today. The world is going to wake up some day and realize that India is no longer the way it used to be. Their spiritual tradition is finally taking hold in the form of this Avatar FAX: Were you convinced that Sai-Baba was a legitimate holy man?

CLOKEY: Even with all my scientific training, I came back convinced this man was not a fake. He truly loved people. One of his cardinal rules for all of his followers was never to ask for money for anything from anybody. That was unusual. Sai-Baba felt that spiritual happiness should be free to

FAX: Was MANDALA made at this CLOKEY: MANDALA is a "beyond Gumby" film and was made when I was following Muktananda about 1974-75. Just when we finished it, we found Sai-Baha so it's kind of a transitonal film, MANDALA was actually inspired by my experiments with carbon dioxide and psychodelics. I went to this doctor in Sau Salito who had a form of therapy where you inhaled carbygon (a mixture of 70% oxygen and 30% carbon dioxide). It would only be taken under the supervision of a physician because if you take more than fourty breaths, you could suffocate. FAX: Is it a form of stimulant?

CLOKEY: I don't know exactly what it is but it's used to help people experience deep relaxation. That's why I used it. It not me into an artificial samhadi, a higher state of consciousness, without having to go through the discipline of meditation. I remember trying to see my hand. I could feel my arm and hand moving up in front of my face but I couldn't see it. My hand just didn't exist. MANDALA is a result of those experiences.

FAX: Have you ever used any other

CLOKEY: Well, yes, but I was very cautious because, after all, my brain and my imagination were the source of my living. I didn't want to damage them. About 1966 or 1967 there was a clinic up in Monlo Park run by several psychiatrists and for \$400 a trip they would give you mescalin or LSD, but only after a very careful psychological examination and preparation. Then you were put into this wonderful room with pictures of Christ and Budda and Salvidor Dali prints on the watt and they piped in beautiful music. I had some great trips but it was a very cautious approach. A nurse was watching you all the time. I didn't just get the drugs from some stranger and take it out in the woods by myself. FAX: Since MANDALA you haven't been doing much animation, and seem to be concentrating more on your personal life

CLOKEY: That's true. But all the chemical therapy I went through has had a positive effect on my work. I find I can write a script in one fifth the time that it used to take. It really opened me up so I could work faster. I was gratified by that and I'm sure it will help my work on the new Gumby

FAX: How is the new movie coming along?

CLOKEY: Just fine, Right now we're waiting for a proposal from a large company, whose name I can't mention. It's a little frightening to be making a movie though The early Gumby enisodes were fourteen minutes long and that didn't seem to be too much trouble. But it's quite a challenge to make a full length theatrical feature that will hold the audience's interest with a unified plot for an hour and a half and satisfy all the demands. Nevertheless, we hope to be starting work on it in late March

FAX: Can you tell us a little about

CLOKEY; I don't want to give away too many details but I can tell you that Gumby will be helping out the farmers, similar to Willie Nelson's FARM AID. Gumby has been undated and he'll have his own band, playing a keyboard and nossibly a guitar He'll even do a fantastic dance which will make Michael Jackson envious. The villians in the story are the Blockbeads, who are loaning money to the farmers at 25-30 per cent interest. So Gumby sets up his own loan company at three per cent, and has a concert to raise money for the farmers who are in

trouble Pokey. Prickle and Goo will be in

the film, but there will also be several. new characters. Gumby will have a new mascot and at first Pokey will be very icalous. That's all I can say about the movie right now but you can also expect to see a new Gumby television series. Here again, Gumby will be undated and now he will be involved with computers, robots and even have a girlfriend. Kids today are much different than they were 33 years and FAX: Gumby is still very popular with kids and adults today and in fact he has achieved what could be con-

sidered cult status CLOKEY: Did you know that a Gumby Pizza was started in Gainsville, Florida? It's amazing, Recently there was a Gumby party held at the Improv, the comedy club in Hollywood, sponsored by the Metromedia stations. Everybody got half a pound of clay and they had a kind of Gumby sculpting contest. It was erest. The whole event was filmed and they showed a clin on the MERY GRIFFEN

SHOW and part of it was used for the one hour GUMBY SPECIAL that sixed in January The toy company (Prima Toys) is expanding so you'll be seeing a lot of new Gumby merchandise very soon. too. I think one of the reasons Gumby

was and still is so popular is that he was an honest creation. There was no commercial consideration whatsoever from my standpoint. I was given absolute creative freedom from NBC to be an artist and to communicate with the children. Every film was a separate creation. There was no formula. It was seven years before I decided to bring out any merchandise because I was afraid to cast any stain upon the rapport I had established with the kids. I didn't want to be accused of exploiting them. Today, it is the other way around.

FAX: Do you have any regrets that your life took this direction instead of the one that you had planned for? CLOKEY: Not really. But I am sorry that I never had the opportunity to make a live-action television series using slap-stick comedy in the manner of Laurel and Hardy, Chaplin and Harold Lloyd. We're not suppose to take life too seriously, though. Sai-Raha says "the universe is a university" and we're really suppose to enjoy it. I've been happy making my clay animation films because Gumby is actually an expression of universal love. He comes straight from the heart. I just wanted to give children a

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Original Cast and Crew Recall the Bittersweet Days Of Live Television

Article and Interviews by IEAN-NOËL BASSIOR



If he had lived to be whatever he would have been in his fifties, he'd still be boylah," says Virginia Hewitt Meer. "I always felt that Hap was younger than me—which he wasn't. But I think most women feel that way about men like that: a little—

It's dusk in the spacious livingroom atop the Hollywood Hills. The sun's waning rays also in through ivory curtains. Virginia rests, perching on the edge of the sofa, strong and demure, forceful and sweet. If no longer the daughter of the Secretary General, then most certainly his sister.

"I had no particular interest in acting. I just wanted to keep busy; it was something to do." In 1950 her credits were "crazy little dramatic shows on local TV" and a few forgetable film like "My Dear Secretary." Her agent called about Space Patrol: "This doesn't look like much, and I don't have time to



Photos: The primary cost of SPACE Francis The primary cast of Francis from 1953. Top down, left to right: Ken Mayer as Major Robbie Robertson, Nina Bara as Tonga, Virginia Hewitt as Carol, Ed Kemmer as Commander Buzz Corry and Lyn Osborn as Cadet Happy. Bottom right, Lyn Osborn as Virginia Hewitt, sans SPACE PATROL uniforms. lend their support to Smokey the Bear's "Only you can prevent forrest fires" campaign during a personal appearance.

volved with people in the theatrical field who watched Space Patrol faithfully whenever they could. We had a little clique: Janet Leigh and Tony Curtis, Sammy Davis, Jr. - a few people like that. They adored it, they really did thought it was high camp. Often I'd meet them for dinner at someone's apartment after I finished the show: they'd be patient, wait for me. A lot of people in the entertainment field got a big kick out of it."

We sip white wine in the white room. Virginia leans back, relaxing-

Who was Carol? "Well, I didn't create her in any special way, because there was really noth-

ing there: the bland heroine of an adventure series. So I was just 'me'-my public self. Once in a while there was a chance to act, but that didn't come often. Generally, she was outgoing and warm, although business-like when needed, and she could go to her lab and construct an atom bomb in about ar hour. But the day-to-day routine was being me, and taking it from there,

Most dreaded were the scenes shot or the catwalks, forty feet above the studio floor. "Dick wanted me hanging over the edge. I'd by lying on my back head and shoulders hanging out into the free air." Virginia was terrified. She suspected Darley had seen another Ava Gardner movie that week, "Someone as usual, had kidnapped me, and I'd scream, 'Buzz, help me . . . please

hurry!' It was like-what was it called? -The Perils of Pauline.

I'She tops quiet, more reserved-a shwer kind of actress. I think it was sometimes harder for her to do than some of the others."-Dick Darley. Very lady-like," recalled Ken Mayer, She didn't like anyone swearing or using street-talk," Adds Ruth: "She was

Somehow Virginia oot the audition. Moser signed her, and for the next five years, keeping busy wasn't a problem. 'How long my hair was in those days!" glancing down at a lap full of dippings and dazzling publicity shots of a luminescent Carol. She stares at the headline on an aging page of the LOS ANGELES TIMES: 30,000 Youngsters

Visit TV Space Ship. There were so many of those openings, personal appearances, but for some reason, at this one, we doubted anyone would show up." The cast piled into one car that morning "for comfort and courage more than anything else. Then we spotted this huse crowd, and a line wrapping around the block as far as the eye could see . . . They called out the Boy Scouts, extra police, everybody they could . . . and we were so relieved The only time I so through these clippings is when someone like you amused. "Once in a while, to talk about Space Patrol is fun: then another ten years can so by without me even think-

ing about it. But 'Carol' was a believable character -well-acted. Viewing the shows today. one notes that no matter how mundane

the lines, they seem to be delivered from the heart "Well, thank you, It really does make me feel good to hear that, because doing the same thing day after day, year after year. I think 'Oh heavens, this must be a bore for anyone to watch' . . . although, at the time, I was in-

IFAN.NOFI BASSIOR is a freelance writer and cabaret singer based in California Her voice is heard in commercial radio jingles, and she has entertained in concert and on nightchib circuits throughout Europe, Canada, and the US. Formerly employed by the LA TIMES, and as a staff writer for GRANT DATA QUAR-TERLY, this is her first contribution to 30th-century of history. SPACE PATROL: Missions of Daring in the Name of Early Television is an excerpt from the author's book-in-progress and is copyright \$1985 by Jean-Noel Bassion

cute, she was sweet, she had her problems, I liked her!" "I think she enjoyed that show as much as the rest of us."— Ed Kemmer.]

Virginia has fond memories of the production crew. "They were marvelous, always joking around, and for some reason, they liked to tease me. Someone organized a Beauty Contest' once, and they all went alone with it. Everybody cast their ballots to see who was prettiest: Carol or Buzz-Buzz was a very handsome young man! It was all a big joke. It was supposed to work out 100% for Buzz-that was what they had planned. But one not-too-bright crew member-l guess you'd call him a 'square'-took the whole thing seriously and refused to vote for Buzz. He was the only idiot that didn't go alone with it; he had a crush on me She pushes the huge pile of clippings aside. Why not arrange them in some order?

"I wouldn't waste the time on it. Someone tried to start a scrapbook once, but the glue soaked through. It's been something I did in my youth—and that was a long time ago."

What was the magic? Carol settles back into the plush correctness of the Ivory sofa and politely considers the question. "Yes, I do know what you mean about that something!



Floten Above, out and cree from Spote Paris' congregate at the KEC/17 commisses, Idea in splid at contast: Interp Roberton, (Blobs Sood entered), Ed Roberto, Vingina Breast, Normas Mills Ide Romer, Vine Bree, Samble, Inf to right, Bulk Romes, Vergina Breast, Normas Mills (Idea of the March Sood of the Commisses) and the Commisses of the Comm

what you mean above that "connecting" what what you mean above that "connecting" which this work.

Photo: Above, Virginia Hewitt as Carol stands at the controls ready for adventure. (Virginia still remembers complaining about the rip in the shoulder

of her costume.)

"The United States had come out of a dreadful time-the Depression, then five years tied up in a war. A lot of people were suffering from the loss of relatives, from the loss of limbs. And then ue came along-a daily soap opera. pure escapism, fantasy. People loved the so-called relationship between Buzz and me. We could never kiss, but I was the only one in the show allowed to call him 'Buzz', and be familiar with him. Sometimes he'd out his arm around my waist: 'Careful, Carol.' That's as far as we could go. People followed the continuing story of our lives, intertwined in the future, in space. Who would have dreamed, in those days, that in a few years there'd be Sputnik, and then

somebody really up on the moon?" SCENE: COMMERCIAL

Captain Barclay: "A top secret, known only to Commander Corry and Cadet Happy—guarded carrilly night and day by the Space Partol. But now it can be revealed! The Commander's new super-colossal, super-stopendous surprise—and it's Por VOU, Space Patrollers' The sensitional new SPACE PRITOL PERFLOCATION (SPACE). This honest-to-goodness country of the Commander's control corners, over fences, around corners, over fences.

see you!"

Hap strolls by: "Jumping Jupiter, can you ever have a lot of fun, neering through your periscope! You

can see out, but nobody can see you. You can spy on your friends from behind big bushes! Get your pencils ready, boys and girls, 'cause in just a few minutes Captain Barclay will tell you how you can get one!'

"It's a big, big 24" high, and it's specially tapered to give you wide-angle vision," continues Barklay. "It's got a mirror on the top and a mirror on the bottom, and printed on the front of your periscope is a complete identification chart of

outer-space citizens!"

Hap: "Now watch real close,
Space Patrollers, and see how Commander Corry and 1 use our peri-

scopes todayt[®]
Barklay: "Send a Rice Chex or
Wheat Chex box-top, together with
25 cents in coin, to SPACE PATROL,
Box 812, St. Louis, Missouri. Don't
forget your 25 cents. Hurry up,
gang, get in on the fun. Get your
SPACE PATROL PERISCOPE to

If you sent in that quarter, and your mother didn't throw out your Space Partof premiums when she tossed the Dell comic book collection that could have made both you and her millionaires, you could be having a lot of fun with \$200-\$300 that cardboard periscope could net you today. Even if there are no clizone from outer space begging to be identified in your neighborhood, it's diffinition of the proof investment. Or take



the plastic Rocket-Glow Ring remember the one from the membership kit? That's right. The one that re-

cently sold for \$1,000 I don't know who this individual is. but he's crazier than I am!" says Jim Buchange, tongue in cheek, in his pleasing drawl. "I had to drop off on that ring but whoever bought it-I call him The Big Spender'. I've since been told that it's now worth \$1,500." Buchanan, over the last four years, has built one of the country's largest collections of Space Patrol memorabilia, "A lot of it's nostalgia, let's face it. It was a childhood love, something you like to rekindle and hold on to. And it's a real challenge, because everything is extremely scarce to rare. Of all the space show memorabilia of the 50s, it's definitely the most difficult to acquire: and most collectors aren't used to paying such astronomical prices. "If you want to start a collection of

Buck Rogers stuff from the 30s—no problem, it's there. But Space Patrol, forget it!' says Andy Andersen, carefully replacing the uniform Vinginia Hewitt wore as Carol' in the closet of his Van Nuys, California, apartment. Andy, indisputably, retains the largest collection of Space Patrol memorabilia this side of Arcturus, but that's not all.

"When people inquire about Space Patrol—background, pictures—I say, there's one man you must contact, if you're serious, and I give them Andy's address," says Ed Kemmer. "He's the biggest well there is for information about the show."

"If you really want to get into the ard-core stuff," jokes Andersen, who hard-core stuff, looks like he should be Secretary General of the United Planets (six-foot-four, huge-shouldered, open face, buoyant voice), take a look at this stuff in huge red binder]: That's a listing of every show, who was in it, what sets they used, which commercials, air dates, titles, synopses, which premiums, writing dates, everything!" We leaf through another binder, bulging with glossy 8 × 10 s. some autographed, and pause at one: To Andy, my favorite cadet -Ed Kemmer. Andersen credits a meeting with

Andersen results a meeting with game slow host lack Naiza as the catagame slow host lack Naiza as the catathe show. Naiz lent his authoritative announcing voice to Space Patrol between 1950 and 1954. Andy words a note: Would Naiza care to answer a few questions about the show sometime?
One evening as weeks lates, the phone rang. This is Jack Naiz, bespoke the
foreyon? "It is the phone of the phone

"What can you do for me?" laughs Andy, recounting the story, "How long have you got?!" Nare invited him down to KTTV, where he was hosting Concentration, and between breaks on the set, he reminisced about Space Patrol, producing the only four photos he'd retained from the show. "He gave them to me, said Co ahead, lust make corbes." marvels Andy. "He didn't know me from Adam." With a methodology that's second nature ("He's incurably neat," says partner Ceil), Andy began tracking down anyone who'd been associated with the show.

Eventually, the treasure hunt led to Greg Rhinelander, who had married Helen Moser after creator Mike Moser died. Rhinelander was sitting on a gold mine, if you were prospecting for Sugge Patrol memorabilia. Andy put Rhinelander in touch with entrepreneur Wade Williams, who wanted to buy the rights to the show. The deal closed. A gargage-full of kinescopes, premiums, costumes, and other goodies was shipped to Williams in Kansas City. Andy acquired some rare items in the process, all the while continuing to politely bug Dick Darley now and then about purchasing some of Darley's 'kinnies'. One day, at the right moment, Darley gave in. "You seem like one of the good guys." Dick finally conceded Space Patrol had fallen prev to a fiv-bynight promoter after ABC dropped it. and Darley was understandably wary. Andy acquired 160 of the original 210 kinescopes, and 57 sixteen-inch radio transciption discs from Darley's private store.

EXCERPT (Announcer): "Now, having landed their ship on Manza's planet, Buzz and his Cadet Happy approach the structure which is Manza's base of operations. With

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him, Buzz carries a small instrument which he hopes will help him get into Manza's hideaway: a SPACE PA-TROL PERISCOPE."

(Program #186: "Space Patrol Periscope")

"Well, that at least worked," says Ed Kemmer, "I mean, a periscope does a certain nice thing, but those premiums were always a sore point with us. The writers had to incorporate them into the show, and quite often it was sort of a 'nothing' thing. Some of the things were nice. There was a ray gun that shot darts-that was a pretty good weapon: but there was another gun where a little puff of powder came out-probably put you to sleep. To try to work with some of those things was a little . . . difficult. I had-not quite a garage-full. but a whole mess of that stuff, the original spaceship wired for lights . . Kemmer's memorabilia got "left on the West Coast "

"A friend of mine was offered \$5,000 for his monorail." says collector Buchanan, "and he turned it down. By possessing the premiums and the memorabilia it's like regaining some of your childhood. That's why I collect-it's strictly out of love for the show." A pair of Space Patrol binoculars goes for,

maybe, \$200; a code belt, \$350, accord-

ing to Jim. The problem with Space Patrol stuff," says Andy, "Is that it was practically all paper or plastic; it got either thrown out, or broken, whereas Flash Gordon things are like steel. You can run over them with a truck, so they're still around. A lot of the Snace Patrol stuff ended up in-trash cans, even though there were tons of it manufactured. I'm surprised there's as much left

of it as we've found. "We're weird. Iim and me." he says. fraternally, "but we're not 'weird' like you find at the Star Trek conventions. You know. 35 and 40-war-old adults running around in spacesuits with ray guns and antennae coming out of their heads. I mean, I haven't gotten that far

off the beaten track vet In 1953, sponsor Ralston/Purina made merchandising history by offerine Space Patrol viewers the largest video premium ever: A \$35,000 RV-size replica of Commander Corry's Spaceship, the Terra IV. All you had to do was assign a name to Planet X. A newsrecl of the day shows ten-year-old Ricky Walker, looking only a little less stunned than his parents, accepting the mammoth prize for his winning entry 'Cesaria.' The mayor of Washington, Illinois, where the presentation took place, declared it Ricky Walker Day,

A second Ralston Rocket toured the country on the back of a flatbed truck, occasionally accompanied by the cast,



Photo: Above, left to right, SPACE PATROL historian Andy Andersen announcer Jack Nazz, Nina Bara, who played Tonga, and writer Norm Jolley for this reunion picture taken in 1977. Courtesy of Andy Andersen.

"Over 5,000 rivets, over 5,000 screws, over 25 gallons of paint, and over 50 sheets of 20-gauge steel," Jack Narz intoned during a whistle-stop tour. "Boy these kids can't wait to get inside the Rocket Ralston, er. Ral-Ralston Rocket," continued Narz, committing a blooper, 5,000 people showed up to see the cast. Commander Corry declared the Ralston Rocket "property of the children of Earth, by proclamation of the Secretary General of the United Planets.

Ed Kemmer searches for a pen as the

interviewer hands him a rare color photo of himself at the spaceship controls that Andy has unearthed through tireless research. He pauses a moment, staring through the console TV flickering soundless scenes from the '84 Olympics. Then, 'Best wishes to Lieutenant' Andersen.' Kemmer inscribes, lower right, 'I think it's time you were promoted '

How do you fight off a nastytempered, man-eating vine that's out to get you because it guards Prince Baccarratti's castle on Planet X7

YOU grab it [Kemmer whips around in his chairl, and YOU pull it around your neck . . . |Suddenly, a killer vine creeps into the living-room seventeen floors above Riverside Park! . . . You're fighting it', see? It looks like I'm pushing it away, when actually I'm pulling it toward me. It looks (voice clenched, muffled) as if it's GOING-AROUND-MY-NECK-AND-I-CAN'T-STOP-IT (chokes up, struggles) . . . So (going limpl, you see, YOU supply the power to the vine.

Space Patrol had an action peak about every ten minutes, "Most shows

do. A fight, some kind of threatening action. It's all built into the formula. Kemmer blocked the fight scenes

And if assisting humans to spar off convincingly with evil vines, Thormanoids, and robots wasn't enough to worry about, there were other pressures. "Believe me, I was going on several levels. Dick depended on me for timing. He'd send the stage manager over while I was off camera and boy when he'd hand me that headset. I knew what was coming." It was Darley:



Photo: Above, Cadet Happy (Lyn Osborn) was the cover story for this August 2, 1952 TV FORCAST digest. Osborn) was the cover story At right, article featured in that issue.

Ed, please. We need five more minutes. "See some actors stretch like mad during a show. During rehearsal they do it snap, snap, snap [with fingers], and then, during the show, they start A-C-T-I-N-G: really overplaying They take twice as long to say the line. Instead of I'm going to kill you' they say I-AM - CO-INC-TO-XIII-YOU Well, right there, that's double or triple the time. So, I'd get to each actor as I could, and tell them: I'm going to cut into your lines, not let you finish. Just stay with plot, plot, plot, and don't worry about it. Pick up the cues, talk fast, and I'll cut you off. It ended up. I was talking like a shotgun. But we never went over; and we never went off

Stir in one more hazardous element:

live commercials. For months. I was after the soonsors. [Nestle's and Ralston/Purina] to film the commercials. Han and I would finish a fight scene way up on the catwalks, out of breath, dirty. You could be a little bloody-real blood, a scratch here and there, and specify as hell "truing to calm down enough to eat the ce-

real or make the cocoa. "You're wirning

yourself with a towel, trying to look at a scrint." If they were lucky, they had a few seconds while lack Narz did the lead-in. Sometimes they didn't

SCENE: Commander Corry, at ease relaxed, lifts a steamine-hot cun of Nestle's EverReady Cocoa to smiling lips and [breathless], simulates a contented sigh: "Yes, Nestle's Cocoa is really a sensational treat-rich with whole milk and sugar, so easy to fix, too . . . Look!" [cues Hap, whose hands are shaking]: "Just one. two, three spoonfuls in the cup, add hot water, and there, Commander, it's made! What a way to start the

COMMANDER: "That's right. Hap. So kids, ask Mom to start fixing you the delicious, modern cocoa, for all the strength and power a Space Patroller needs: Nestle's EverReady Instant Corns in the bright red can. It's out of this Uni-

"Pinally-finally. I mess they saw one too many [clips] of a sweaty, dirty, bloody guy trying to talk through no breath, so they agreed to do a hunch or film, and we shot eight or ten in one day." Kemmer sighs, for real

The whole thing was rough, but the more you did it, thank God, the easier it became You didn't have the rehearrale You had the script overnight, and that's it. You did it because you had to, and you didn't know how tough it was. You try to make it believable: that's all you can do."

But even if you do all you can do somebody else might do something different. Everyone agrees that the worst moment on national TV was when the stagehand strolled through the set or the network half-hour. Dick Darley: "The stage crew was a

bunch of lovable guys, but, in those days, television out what was left at the bottom of the Union barrel. The best guys were doing motion pictures, and we got a few who were past retirement and didn't know it. So you'd be on the air in the middle of some kind of tense dialogue scene, flying along, light years fast, and here comes this little wizenedup stage may wearing a World War I weteran's cap, carrying a plank over his

shoulder, walking right through the

SPACE PATROL TV tron show, has released one of its real live mace strong

from Patrol."
"Space Patrol." For space ship appearances this week,

Yes space also appearances this week, not page 24.

Terms IV is an exact replies of the Form IV is an exact replies of the skip used on the show and has every-thing a open obly needs except the

mosto os

Space Patrol's "Terra IV" Lands in Chicago for Kids to Visit

> citibly to fly it cost the appearers \$25 000 to locid. Award the pudgets on 660 is beild. Awang the pulgete to beard are a specia-place, mangation bustranests, floating lights, two piles actin, levers controlling resket blant are on inter-communication system.



TOMORROW



may from his mean and pop.

The antropytion and environmentions The autroprities and communications system on the ship are loaded with buttons, lowle and disks which the hole can push and pull to their heart's con-tent. Assubse gadget that was popular an other other in the trefercier which feeder a winting mage on the server sharing the surrenting outer spices. In the post few years (size has been a sometant top-ower fee dishren). TV attention between wife west and scorce for the programme of the con-cess of the programme of the con-cess of the programme or the con-cess of the programme or the con-cess of the programme or the con-traction of th

Cited by every perents a year for its unbelower credent, "Spoor Patrick" talk of the weekly observance of the "Butt" Corry of "Select" Date of the "Select" Corry of "Select" (Select of "Butt" Corry of "Select") Space Patrol and his enthicked at Hanna as thre remain through space marking up survey-doors.

What maken "Space Policel" extra
spatial is that, while it is lurg on astion, it meets clear of valence and sex. his need of evil thoughts. He is the released by the Space Patrol to b ome a sold other open rates to be-ome a sold other once more. The Speen Patril is assigned the

TV POSSCAR

on the show are as close to the rea











off during a candid photo session, circa 1953. Helen owned the show and was credited as producer, but in name only, as Bela Kovacs actually did most of the work. The car is Lyn Osborn's 1953 Buick Skylark. Photos courtesy of Beth Flood.

scene. There was nothing you could do about it. You went right on with the show, as if it were a seagull in outer space, paying no attention to it

Ed Kemmer: "I didn't believe my eyes, but right between us and the camera is a grip with a 2 × 4 over his shoulder. So Hap and I were talking, and I totally ignore it /laughing/, but Hap just couldn't let it so. He had to react /Kemmer opens eyes wide with astonishmentl, same as he had to give me a slow take on the double-talk. If anything unusual happened, he'd give you a reaction that didn't belong in the show, but was funnier than hell!

"Heroes and sidekicks-they complete each other," narrates William Shatner in a CBS special focusing on famous film and TV comrades, 'What they endure on the set creates a bond that endures off-screen. It's ''til death do us part,' even more than marriage,' The sensitive camaraderie between

Buzz and Hap was a key element in Space Patrol. Even some of the villains picked up on it. In one episode, evil Gart Stanger tells hostage Carol Carlisle what Buzz Corry's priorities will be when he discovers both Carol and Hap

Buzz Corry, ha! I can see him now. He'll spend a week looking for the daughter of the Secretary General . . . And the rest of his life searching all space and timefor his cadet!

"T hey had an awful lot of affec-tion and respect for each other, they truly did," recalls Virginia Hewitt about Ed Kemmer and Lyn Osborn. "They were close, and they had a sense of fun, which is terribly important. I traveled with them on personal appearances, and believe me, practically living with each other for five years, you knew what was going on, if you were the least observant

Lyn was very strong about his feelings. Whenever he thought someone had done something underhanded or wrong, he'd let them know it in no uncertain terms. He could express his anger completely. But I never did once. in all those years, know of him saving anything to Buzz except in terms of friendship; and the same with Buzz to

"We'd go to the projection room, in those days, and watch the shows at the end of the week. Buzz, to me, came across as very warm and caring. He'd look at his cadet, for instance, and see that his cadet was upset about something-seriously upset; and I'd see great compassion in his eyes, in his face . . .

'There was a magic between them.' agrees Lyn's sister, simply.

The week Lyn Osborn chesked into UCLA Medical Center in West Los Angeles, toward summer's end in August, 1958, he received three offers: Two movie roles, one to be filmed in Italv and-at last-a show of his own. "I think it was a radio show." Beth Flood tries to remember. "My brother had it rough after Space Patrol: he had no idea of the trouble he would have get-ting work." There were bit parts, in TV series like Gunsmoke, in movies like Up Front. "But," says Beth, "If you

didn't watch close, you didn't see him. To casting directors. Lyn Oxborn and Cadet Happy were synonymous forever. But beyond that, another problem was developing. He first started blacking out when

he was doing a picture at MGM," says Virginia Hewitt. 'He was terrified. He didn't fall down, but there would be a few seconds when he couldn't talk." Osborn finally phoned his sister back in Michigan, Maybe someone in the family should know something was wrong, He said what he'd do, he'd take out a cigarette and light it," says Beth, "and by the time he took a couple of puffs it was over, and he could go on.

Virginia and her husband saw a lot of him during that year. "He'd come to dinner, from the studio, and he'd say, Thank God we're doing this on film, because if it were live TV. I couldn't do it.' Because he'd go so blank," Someone advised seeing a psychiatrist, "Has your doctor ruled out any medical problems?" demanded Virginia. "He said, Well, I guess so

"So I said (the only thing I could think of to give him any comfort). 'Look, Lyn, just go with it when it comes. Say to the blackout: OK, I'm going with you!' And he called the next day from the studio, so grateful, and said, 'It worked, Carol, it really worked!' You see, when he went with it. he wasn't so frightened. But he suffered -it was a rotten thing.

"He finally was referred to a neurolo-gist," says Beth. "They talked to him after they found there was a brain tumor. By that time, the medicine he was on was making him dopey, drowsy. He said, 'Go for broke. I can't live this Ed Kemmer threw a party. "He was

going into the hospital the next day for the exploratory, so I invited the whole gang up to my house." Kemmer sixhs. Well, I'd just been through that with a director friend of mine: Pive-day coma: dead. And oh (growns), I pushed that out of my mind, 'cause it was a very similar thing with Hap. But he went in with great hope

(Continued on page 56)





Tradition and Technology Combine To Create New Imagery as Director Tobe Hooper Updates the '53 Classic

Article and Interview by SHARON WILLLIAMS

The announcement was met with skeptical anticipation from many film purists.

Cannon Films was going to remake INVADERS FROM MARS and Tobe
Honorer wantly direct.

Hotoper woust direct.

While the original film had been made for a scant (by today's standards) \$60,000, its surrealistic images had, Hooper admist, burned holes in the brains of an entire generation of kids who saw it for the first time." If he wasn't careful, the director might find himself sucked into a cinematic sand pit with thousands of science fiction fans at the bottom, ready to implant him with their oursace.

Hooper admits the thought crossed his mind. The first hurdle I had to clear was to find a way not to disappoint all the final, did't want to destroy their original feelings, but at the same time I wanted to mix elements from the original film into a comemposary setting, producing a picture that would fook good and stand on its own. But fines of the original can take heart because I've made an all-out effort to keep many of Menziel' setting for the demonstration.

Hooper himself is sympathetic to INVADER'S devotees. "As a kid I saw practically everything that was released because my Dad was a movie fanatic and owned a theater in San Angelo, Texas. Images from INVADERS are still strong in my mind. Things like the sand pit and the needle implant. Most of all I remember the fence

Photos: Yo, the imagery remalax the same as picket fence descends mysteriously into the sand pit or high in this scene from Tobe Heoper's contemporary remake of the 1953 classic. Photo by Scot Hollon. Copyright & 1986 Cannon Flows, Inc. in the filmstrip of left, a montage of scenes from the original film atmonstrates the surrealistic simplicity which trademarked director William

PRIME TIME (Canada), MOVIELAND, and MONSTERLAND.

Cameron Menzies cinematic style.—
SHARON WILLIAMS is a freelance writer and editor based in the Chicago area. She
is a rerular contributor to national media magazines such as FANTASTIC FILMS.



















along the little path that goes up the hill over to the sand pit. That was quite scary to me at the time because it looked so deceiving. Something like Hansel and Gretel following the crumbs to the nice little candy house and the house not being quite what it seemed to be."

Like the fairy tale, INVADERS FROM MARS deals with the situation of children in leanardy and Hooner feels that, "as an approach, it is timeless. There are certain subjects which, regardless of our knowledge and sophistication, strike a

button is pushed, we flip out." While kids have changed considerably in thirty-three years, the fear of not being believed, or of being possessed or, worst of all, loosing a protector, remains appropriate even for the

high-tech tots of today. Using low angle shots, Hooper has maintained the child's point of view and emphasises. "I want to entertain the kids in the audience, not necessarily scare the life out of them. The film is as funny as it is scary. There is much more detail in our film than in the original, but, stylistically, it universal chord in our psyches. If the curries over visually as kind of a homsec to William Cameron Mennies. The surrealism, the feeling of an extended nightmare and the relentless quality that the original had, particularly at the end when everything begins to snowball, has been

transposed into our version." While the story remains the same, there have been a few changes. "It has been made contemporary," Hooper explained. "For example, the astronomer character, Stuart Kelson (played in the original by Arthur Franz) has been omitted. In the Menzies version, David's parents are replaced by the psychologist and the

astronomer. In the 50s you had to have that surrogate family, but we don't need that now. The school nurse follows David through the day-and-a-half odyssey but it takes some extremely dramatic evidence to convince her that a spaceship has actually landed in his backward. She just thinks that

David is having problems at home." Other changes from the original are far more noticable. "The drones (mutants) were the only part of the original imagery that actually disturbed me," Hooper stated. "I purposely avoided the big-guys-in-aone-piece-suit look and opted for a creature

which I think is lots of fun They're scory but then they are also funny and not too bright. They look like they weigh about two tons, are cight feet tall, have hig heads and beady-eyes and the only way they can function is because of the telepathic signals they get from the supreme Martian intelligence. Odd as it may seem looking at them, they do have a sense of humor and there are even a few times you feel sorry

for them. "The drones are actually parasites," he continued, "that live inside the shell of the supreme intelligence. The spaceship is like

Photos in filmstrip at left, top down: From the 1953 film, a Martian mutant guards the entrance to the "implant room" abourd the atlen spacecraft. An experimental American rocket is bathed in floodlights at its military launch experimental American Police is sound in John and Harling Strady the Martin ray device as they attempt to blast their way out of a sealed tunnel. Two mutants carry the Supreme Intelligence to its plexiglass throne. Mutants blast out new tunnels with their melting ray. A closeup of the melting ray in action (note the red bubbles, which were actually dozen of inflated prophylactics.) A closeup of the life-size version of the Martian Supreme Intelligence. The "implant desire" decends as it is about to operate on the unconscious Dr. Blake (Helena Carter.)

Photos: Opposite page top, left to right, in Tobe Hooper's 1986 remake, Sgt. Rinaldi (Eric Pierpoint) attempts to escape through a network of subterranean tunnels. George and Ellen Gardiner (formerly the MacLeans in the '53 version), played by Timothy Bottoms and Laraine Newman, chase their son David (Hunter Thompson) across the sand pit. Bud Cort (center, in civilian clothes) as a NASA scientist surrounded by Marines, peers down into an underground chamber made (center, in civilian costins) at a 1112 Center surrounness or maints, petr, warm was managerounness. Set whe across principal agroscock to Martian effects on more. Center left, Director Tobe Hooper adjusts the brain implant device above 55c. Rhaldti in the Martian spacecraft. The original Jimmy Hunt ap splice chief Ward and afficer Kenny (Kar Kimmon) confort David and the school nurse, Linda Magnusson (Karen Back) in the Turn una Officer Arany (Aca. Meteor of optical affects, Tobe Hooper and director of photography, Daniel Pearl, basement furnace rooms, John Dykstra, director of optical affects, Tobe Hooper and director of photography, Daniel Pearl, watch a video playback on the bridge of the Marian spacecraft. Karen Black on the "operating table," about to implanted. Director Tobe Hooper with the Marian dronest, designed by William Stoul, built by Stam Winston. by Rory Flynn and Eric Lather. Copyright @ 1986 by Cannon Films, Inc.

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its outer shell and the supreme intelligence lives inside of it. It will come down to its throne or control center and send telenathic wave lengths inside this giant 'Faraday cage.' It's a lot of fun."

Hooper also had fun with the allimportant Martian implant device, "The needle still goes in the neck, but it's a much more elaborate device. The machine is about 35 feet long with a telescoping operating device that sort of works like a huge Xerox machine. It scans the hody with all kinds of electrical discharges and various forms of energy wave lengths, then homes in right on the central nervous system and puts the probe in. There is a great effect where you actually see the penetration of the implant but it is also startling. You can still see through the operating table, by the way. I loved that up-angle shot. The operating room is a terrific set

Another principal set was the Martian spaceship and its accompanying tunnel system. Deciding it was more costeffective. Hooner had a five-story-tail ship built in the old scaplane hangar which had once housed Howard Hughes' fahled

"Somer Goose " Hopper needed every inch of space to accommodate his massive Martian menace. The hangar provided twice the space of any available interior Hollywood sound stage and at least equals the size of the giant Stage 6 at London's EMI (now known as the STAR WARS set). The INVADERS spaceship set dwarfs anything in recent cinematic memory.

"Moving an army of actors, technicians and the special effects elements through the labyrinth of tunnels seems to justify the project." Hooper admitted. "It was really massive. The biggest problem was how to







Photos, top down: INVADERS crew assembled in front of the Supreme Intelligence's throne room in the Marian spocecroft. Director Tobe Hooper (red shirt) instructs a teom of Morinac on the rump opproach to the throne room. Bottom, a clossup hood shot of one of the Morian arons, flurce-looding, but sometimes to be jump. Photo by Eric Lasher. Copyright o 1796 by Cannon Films, Inc.

light these gigantic tunnels, so we invented festoons' that would give source light. The festoons are like molten, smoking spots on the walls which have been incorporated into the set design. It worked better than just throwing the light in from

the outside Dramatic lighting intensified the dreamlike quality of the original film, as did Mort Glickman's* haunting musical score. Hooper, however, has his own ideas for the new version's "musical underlining. "I'll keep the choral at the sand put," he explained, "that strange siren call. But basically. I'm going to have a hig *Although Raoul Kraushaar is credited as

score which Kraushaar conducted.

orchestral piece. It will be much more like the score of a normal movic." While Hooper is open to many

nestions concerning his interpretation of INVADERS FROM MARS, there is one area which will have to remain secret: the ending. Will INVADERS still be a dream?

"Til hold the answer to that one as a surprise," Hooper smiled. "The way I've shot it, hopefully there will be a little twist at the end. In fact, I may have come up with a third ending, one which will still please the fans of the original. Right from the start of production. I knew that would be a major concern. But the film has been a very pleasing experience for me, and one that I hope a lot of people will share. But I'll tell you one thing for sure...that picket fence had to be just right."

An Inside Look at The Cannon Remake: Plus, Then and Now With Actor Jim Hunt

Article by CHARLES WARD and KAREN JACOBS

In order to accommodate his mental Images for INVADERS FROM MARS, director Tobe Hooper hired three giants in the field of fantasy film design.

Concent artist William Stout (CONAN I and II; RETURN OF THE LIVING DEAD) was responsible for the ship's interior, the "Martian Supreme Intelligence," the Drones (called Mutants in the original) and the alien weapons. His highly unusual biomorphic realization of the spaceship and its inhabitants was influenced by his admiration for Spain's surrealistic architect, Antonio Gaudi (1852-1926). Gaudi's work is prolifierate in Barcelona, where Stout visited while working on the CONAN films Craig Stearns' (HALLOWEEN: THE FOG: ASSAULT ON PRECINCT 13) art direction shows a decidedly different but equally anatomical bent. He endeavored to create the feel of "being in the belly of a whale." And what he ended up with was a set large enough to accommodate Monstro, Rounding out Hooper's trio of invader imaginators was production designer Les Dilley, well known to genre fans as the Academy Award Winning art director of STAR WARS and RAIDERS OF THE LOST ARK, Other impressive credits include ALIEN, SUPERMAN, THE EMPIRE STRIKES BACK and AMERICAN WEREWOLF IN LONDON. Veterans Dan O'Bannon and Don Jakoby (BLUE THUNDER: LIFE -FORCE; RETURN OF THE LIVING DEAD), bave supplied the screenplay.

Hooper's careful casting also promises to enhance the film. Karen Black (TRILOGY OF TERROR: CAPRI -CORN ONE) stars as the elementary school nurse (originally played by Helena Carter as a public health doctor) who follows young David Gardner (David MacLean in the original and played by Black's own son. Hunter Carson, in the remake) on his desperate odyssey. Laraine Newman and Timothy Bottoms recreate the roles of Hillary Brooke and Leif Erikson as David's possessed parents. The new film also boasts Academy Award winning actress Louise Fletcher (ONE FLEW OVER THE CUCKOO'S





Photos: Top down, terrorized by a whirling Martian "tunnel digger," Hunter Thompson helps Karrn Black (his real-life mother) to her feet. Positioned on the main ramp, a squad of Marines prepares to attack the Martian throne room. (See set-up shot on opposite page.) Photos by Rory Flynn. Copyright © 1986 by Cannon Films, Inc.

NEST; BRAINSTORM) in a new part as David's school teacher, Bud Cort (HAROLD AND MAUDE) as a NASA scientist, James Karen (POLTER GEST; RETURN OF THE LIVING BEAD) as "Mad Dog" Wilson, and a welcomed return in a featured role by Jim Hunt, the original David, as the Chief of

Hast volustarily retired from the movie business immediately following the release of the original INVADERS. At the time he was a successful juvenile lead with 38 feature films to the second of the

film. "Til tell you this, though," Hunt qualifies. "When I first began this film, I though, Til do this just as a one-time thing.' But after working with Tobe thus far, I'd do another picture for him anytime.

Hunt has rooted that there have been quite a few changes in the fillemanking business during the last 30 years. The business during the last 30 years. The was not of the horist things for an to cope with as a young actor. I remember they'd say, Well, we've done everything we had scheduled for today, now let's move on. And I wasn't have been described by the professional country of the professional country in the professional country in the professional search of the professio

"For that scene when the father goes out, gets pulled down and comes hack with the thing in his neck, I had a mark that I was supposed to be on. I came in and missed the mark by a few inches. And what a perfect reaction! He really did knock me to the floor! The

angle was good and it was a take.

"I remember the acts really created an effect. Here was this little boy and the doors were so much higger than normal. In the scene where Kathy's house is on fire they couldn't got books is on fire they couldn't got books is on fire they couldn't got books is on the collar, so with the snoke to come out of the collar, so they used smokers, which were really actific, and bellows to force it to come out. Then the neighber comes over to pal the fire out. and these gays are out. Then the neighber comes over to pal the fire out. and these gays are for the control of the control of the collar of

face and he's dying.

"For the montage I was running in place on the sandhill set. They'd put in a bar that I held on to and just run in place. Only a couple of people were really pulled down into the sand. Helena Catter and I just dropped out of frame. The soldier (Rinaldi) just slid down ont to a mattress they had in the

"Menzies was a perfectionist. He drove people very hard. He knew cractly what he wanted, and when we went into a scene he told us what he

wanted, and he knew when he had it.
"I don't think they really knew how
they were going to end it while they
were shooting it; yes, they were
organized, they knew the scenes

they wanted, but there seemed to be I something missing. There were a lost of changes as we went along. "The fee original was shot in three-and-a-half to weeks," he explains, but the new Inpears quite a bit more complex, featuring state-of-the-art special effectives."

focta."

Ileading up the FX faction on the new feature are lobal Dykstris. (LITEFORCE. STAR WARS) opticals (LITEFORCE. STAR WARS) opticals (LITEFORCE. STAR WARS) opticals (LITEFORCE. STAR WARS) opticals (LITEFORCE. STAR WARS). The location of the literature of the ATOR; BLACULA) 'creature' effects for the all-dimportant swirtings and votree that sucks the forward very comment that "allhough the sittle-of-the-art officets have changed, the hurry-on-te-wall pays—at-wall part of filmmaking very markets."

Mb-4rt cliebts have changed, the burrypu-nat-wait part of filmmaking remains the same. In that regret, it is just not pure first society game, (which shant now coaches) all over again. I walked away from the film husiness and make. You never forget. Hust bught when asked if the creatures in the remake soom more freightening than the ones in the original. The only thing I'll be frightened of in this one is my first time before the cumera."

is my first time hefore the camera."

Hunt, however, isn't afraid that the 30-year span hetween the films' releases will affect the remake's impact. "The first film remains a

hasic childhood fears. It was the ultimate childhood nightmare-someone is after you and no one wants to helieve vou." Nine-year-old Hunter Carson stars as the new kid with a problem but has already chalked up one feature film credit as a co-star (with Harry Dean Stanton) in Wim Wenders' PARIS, TEXAS, written by Hunter's father, "Kit" Carson, "My dad wrote that part especially for me." states Hunter, "using the types of things that I usually say and the way that I say them, so it would seem as much like me as possible." Hunter does not see his role in the new INVADERS, however, as a way he would normally react, given the situation of Martians burrowing under his hometown. "Tid grab Linds (the school nurse) and beat it out of town on the first plane. Forest calling out the Marines." But Hunter regards INVADERS as more "funner" than PARIS, TEXAS, "because I get to run around more and he in a spaceship. Working with his mother on the film hasn't presented any problems for Hunter, either, "It's not spally much different than playing together at home, which we do a lot, except that here, we're playing on a spaceship,

While most fans won't ever got the opportunity to play on a spaceship, they can still have a lot of fun watching for the film's "in-jokes" and homsees. For example, when Jim Hunt walks up the famous hillside with another police officer, he comments, "I haven't been up here since I was a little kid." Another is when Hunt explores the furnace room of the elementary school searching for evidence of the Martians. The dark furnace room also doubles as a storage area for all the school play props and other miscellaneous junk that has piled up over the years. Hunt's flashlight quickly passes over an object that more than just a few fans will recall, unless they blink. It is the original "Martian-head-in-the-globe" prop used for the long shots in the first film to represent the "Supreme Intelligence." This famous piece of film history was loaned to the production company by Bob Burns, the well-known sciencefiction afficionado. There are other references, both to the original and other fantastic films, but Scot Holton, the film's publicist, didn't want to

spoil the surprises. The film opens June 13th and Scot feels "it will be more fun just to let the fans discover them for themselves."



Photos: Above right, Hunt appears in an extended cameo as police chief Ward in the new INVADERS. Note the original "Supreme Intelligence" prop resting on the filing cabinet behind him. (Photo by Rory Flynn.) Insert, Hunt as young David MacLean in the original 1933 version. Photo copyright & Wade Williams Productions.

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The Secret Battle Behind William Cameron Menzies Original Invaders

Article by BOB SKOTAK and SCOT HOLTON

Edited and Adapted by
MICHAEL MacCAMBRIDGE
For most film historians, INVADERS
FROM MARS merits only minor
consideration when compared to the total
body of William Cameron Meazies'

☐ FROM MARS metris only minor consideration when compared to the total body of William Cameron Menzies and action-of-massy and extense-of-massy and extense-of-massy and extense-of-massy and extense-of-massy and extense massy and extense movie and summarily dismissed, over the years, from serious discussion. And yet, this measurang, low-badget fantary fifin, with its simplistic set design and dreamlike arrantive, ultimately succeeds as estimated to a time in our past when innocease massy and the property of the prope

Decades before cast and crew ever reported for work at Republic Studios, the

*By 1953 Menzies had already received two Academy awards one in 1928 for art direction, and another in 1940 for his preproduction design on GONE WITH THE WIND—which, incidentally, was the first time an award under the category of Production Designer was given out by the Academy.





first creative visions for INVADERS FROM MARS froad life in the creates with the continuous properties of the continuous properties of the continuous of the

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uniquely imaginative screenwire who.

solitoria who image is a self-ind the author already were tonically, has nover been identified with the fifth. This sam, John Tucke Buttle, is PUES. ARE SMILING (1944) and the true author of INVADERS FROM 10 interps to DEAR TO MY HEART (1948). Alseed of him still by THE.

The Virginia-born Battle traveled to The Virginia-born Battle traveled to New York early in his career and there LEAGUES UNDER THE SEA. became a producer in Orson Welles' Both Battles harbored a life-long Mercury Theatre, Later both he and his fascination for science-fection subjects.

Photon: Top, the original paster out from the 1951 INVADRES FROM MARS. Poster photon across bottom, felt is right immunit confront synam. David MocLean and Dr. Pat Blake. Army soldiers converge at the sandpit. Astronomer Steart Ketston and Dr. Blake conform Darid's story through their telescope. Sg. Filedly returning David is the police station. Sg. Rinaldi guards its captives in the Mortian spacecroft. Bottom left, gload blass. The Conformation of the Mortian spacecroft. Bottom left, gload blass. The Conformation of the Mortian spacecroft. Bottom left, gload blass.

They read all the periodicals devoted to the fantastic and often spent their evenings on the front porch of their Encino home staring out at the universe.

For fun, they sometimes wondered, in Roscmany's words, "What if a UFO went down in the hills and if these creatures began living down there in the ground? Just imagine what would happen! It was surely a flish of fentase, but we leved the

As the Battles began contemplating the idea, a story started taking shape. The nearby hills became the natural starting point of their narrative. They, of course, immediately needed a central character.

witness to the landing of the space visitors. A real-life inspiration was right at land: The David character," according to Rosemary, "was inspired by John's nephew, David Shumway, His father was a commander in the Nayy and had been killed in the war. David and his mother lived on our place. We had a hig telescope mounted by the swimming pool. David was frascinated with it and untel and

nephew spent a lot of time looking at the stars."

The concept of the Invaders turning people into unfeeling automatons stemmed from a frightening dream of Rosemary's childhood: 'I had a nightmare wherein I ran to my mother, but my mother wasn't my mother. The mother is the boy's security and it was taken away from him. After all, what could be more frightening than to have your own mother turn against

In 1950, Britle sold his sercemplay to producers Art Grather, Arnold Lavin and Jales Levy, Unable to secure financing, they in turn sold the program independent producer Edward L. Alperson, Sr., an ex-Disancy sales executive. The screenplay piqued the interest of longime Alperson engaged screenwise. The Related Bake to revise Battle's original.

Floritos: Top right, [e] to right, top down, array soldiers help David aim the Mortina heat ray in an attempt to bleat their way heed to the surface. Closed Floriding and his influentemen explore the network of indevenenses Mortina meanth securish the smaller. Dr. Ribbs and Mill. Cleary retrained in Arman Lind States (see Floriding to the singular florid their see an arman Collection of the Collection of



essentially tiphtening the story and writing some animals out of the screenplay. Made on a budget of \$60,000, the film was intended primarily as a kiddie matinee "programmer," but through the infusion of Menzies' highly-stylized approach, it was destined for bigger and better things. But it didn't come casy.

During the two-and-one-half years of preproduction, the story evolved through at least four stages of revision, the first two by Battle, the second pair by Meazies and Blake. The basic story, save for the eading, never drastically changed, although many details throughout were added and deleted.

In Battle's very first treatment, David MacLean looks through his window to see a swiftly descending ball of beilliant white fire as it sweeps down out of the heavens, howers for a moment and drops behind an adjacent bill.

min. The light goes out and studenty's strange humming sound fills the sir."

In both of Battle's scripts, the invaders' first victim is not David's father but the family's cow, whose bellowing causes John MacLean to investigate and ultimately become the first human victim. The cow was reportedly the first thing to

go in the third revision.

The idea of a tell-tale neck scar left by
Martian implant surgery does not appear in
Battle's first version, in which victims of









Photos: Above, left to right, top down, young David littens as his parents engage in guarded conservation with two other Martina "implants." A conference is held outside David's house. Hillary Brooke and Left Prickson are cold and detatched as David's "Martinaized" parents. David is awakened from the "dream" by his alarm at the end of the movie.

the Martians display form or scraped ankles after having been grabbed by their feet and yanked into the underground hatches. The implant surgery appeared in the second treatment, leaving "Nivid ord scers the size of a quarter above the nape of the neck." The sears became tiny red X's in the final

script. The first general concept of the script depleted the Martians attempting an all-out invesion of Earth. Later Menzics and Blake scaled down the story to suggest that Martians presence on Earth was an attempt to halt experimental rocked lunnchings that

were endangering their race. One grandiose concept Battle envisioned was that of "space ships 50 miles in diameter, flying at an altitude of between 90 and 200 miles at speeds estimated at 43,000 miles per hour," making the ship in Davlo's backyard only a scout ship sent from the mother craft in space.

Battle's premise further indicated a subterranean civilization on Mars. He coneceived bairy, mole-like mutations developed and telepathically controlled by a higher race of Martian beings to do obysical work. The mutants in his script













Photos: Above, left to right, top down, Dr. Wilson carries on his experiments in spite of his daughter's death. David grieves after witnessing his mother's capture by the Martians, Mr. MacLean and David are awakened by a strange round outside their house. Mrs. MacLean points Officers Jackson and Blaine in the direction of the mysterious sand pits.

were perfectly adapted for tunnel digging and dwelling, equipped with suctioncupped feet that enabled them to walk up 90-degree inclines.

The Martians themselves, Battle hypothesized, were a race of beings whose advanced intelligence resulted in enlarged craniums and atrophied, immobile bodies: "A mutant backs out of the bulkhead carrying a Martian on a circular metal travwhich is surmounted by a plastic bell jar ... a mutant steps forward quickly and places a circular metal drum approximately three feet in diameter and 30 inches in

height in the center of the floor...the other two mutants then place the Martian on the drum, step back, and assume an attitude of attention. He is...dressed in a singlet that resembles soft chain mail. Over this is a gorget of soft black material similar to velvet. He is seated tailor fashion on a circular cushion resembling sponge rubber.

tremendously large skull is completely devoid of bair.

He is extremely brontocenhalic and his The Battles devised an ending drastically different than the one that eventually appeared in the film. The earlier

endings suggest an apocalyptic WAR OF THE WORLDS sweep in which Colonel Ficiding and his troops narrowly succeed in rescuing Pat and David from the saucer. Under onslaught of the Martians' superior heat ray, they all escape, though they have not destroyed the ship.

The next day in a conference room of the Secretary of War, plans are outlined to destroy the menace. A series of scenes follows detailing the subversive activities of the Martians' operatives: John MacLean sabotages a train trestle, causing a train wrock; Sergeant Jackson sets off a gigantic explosion in a harbor. Back at the sandbill. Colonel Fielding continues to shell the entire area, but sonic detectors indicate that the effort is futile-the ship has buried itself 150 feet beneath the Earth's surface.

"The roads of Central City," a radio commentator announces, "are choked with a constant stream of traffic as men. women, children and animals are being evacuated from the area." (This touch was undoubtedly Battle's nod to former mentor Welles.)

From the sun room of a hospital 40 miles away, nurse Pat Collins, David, Dr. Kelston and Dr. Blake peer through dark glasses awaiting the dropping of the nuclear warhead. Seconds later, the blinding white blast at last destroys the invadors

Against a series of images of people from every nation, an address by "the President" is heard: "Let us never forget that we stand today upon the threshold of a new era-an era that can mean our death and destruction, or the birth of a new civilization...a civilization in which the entire human race will unite against the threat of invasion from a common enemy of alien beings from a dark and distant planet. And, my friends, if this dark cloud

of universal peril cannot banish our





Photos: Across bottom, left to right, camera crew prepares to si the pull-back dolly shot of soldiers moving in on the sandhill. William Cameron Menzies (light-haired man with arm raised in middle foreground) is calling for the proper camera angle. One year after the film's completion, a portion of this observatory set was reconstructed at the KTTV Studios to accommodate the filming of additional scenes for the European market. These scenes featuring soldiers of the sandhill set were carefully framed to hide the top edge of the "sky cyclerama" and stage lights visible above the backdrop. Photos @ Wade Williams Productions.

selfishness and bigotry and suspicion of our fellow man, then we are-and deservedly-doomed."

Although he had serious reservations about the feasibility of the script, Edward L. Alperson, Sr. found it full of possibilities-especially since a sciencefiction boom was coming into full swing with the new technical developments that were making such a genre possible.

Alperson set up several meetings with the Battles at his office. John fully discussed all aspects of the realization of his project. He felt the film could be inexpensively shot in black and white, with tints added later to create an impression of color. He also had several other specific ideas for the execution of special effects. and the costume provisions for the Martian

By late summer of 1950 Alperson and Battle had agreed upon these ideas, a number of small changes and a new ending. Battle immediately went to work on it. On September 5, he turned in his revised draft, which tightened the action. telescoped events, and featured the radically altered ending: in this version, soldiers place a powerful time bomb in the ship before fleeing. Two mutants escape down one of the tunnels carrying the Martian intelligence to safety. David. meanwhile, is lost and comes to a dead end beneath one of the Martian trap doors. With only minutes left before detonation of the bomb, he frantically begins digging his way out with his hands. An army jeep pulls up just as David claws his way to the surface. He is plucked off the ground and whisked away before a gigantic blast demolishes the ship. Later at Aunt Margaret's bouse, David is reunited with his doe and told that his parents have been successfully operated upon before being taken home and put to bed.

Atop a nearby ridge, the two mutants are adjusting a radio-like device that emits voilent sparks, causing Cricket to grow! and wake up David, who rushes to the window just in time to see, through his telescope, the following scene: a round bulkhead opening in a section of space ship as seen through a screen of heavy bushes and trees. The silhouette of the two mutants carrying the Martian in his plastic dome enters scene and goes through the bulkhead, which closes behind them. Then the scene is burned out by a blinding white light...the ball of white fire ascends swiftly

and dies away in the distance." Battle felt this revised screenplay would meet with the satisfaction of all concerned. But it didn't ...

"INVADERS FROM MARS: The Socret Battle Behind William Cameron Menzies Original Invaders" is freely adapted from FANTASCENE Magazine @ copyright 1978 by Robert Skotak, Elaine Edford and Dennis Skotak. 42 FILMFAX



Iperson, trained in the practical world A of business, apparently felt uneasy about some of the film's fantasy elements as well as the economics involved in translating them to the screen. As a result, although he'd numbased the Battle screenplay in late 1950, it would be a full two years before physical production on it began

"My father's background went back to before World War L" explained Edward Alperson Jr. "When he was a kid he delivered film in Omaha, when the war was over, he became a film salesman. In 1941 be returned to New York and became chief buyer for RKO Theatres, and four months later became their manager. He was not a creative man from the standpoint of artistic creativity...he knew how to sell a piece of celluloid though. His role on INVADERS FROM MARS was executive producer, I was 27 at the time and was associate producer. I met John Battle, but I never had any direct dealines with him because he was out of the picture when Richard Black and Menzies were brought in.

Blake knew how to write with a restrictive budget in mind and for that reason, the senior Alperson had commissioned him to economize Battle's script. After several discussions with Alperson, Blake made a number of changes: he combined Battle's two characters. Dr. James Blake and nurse Pat Collins into Dr. Pat Blake, The dog Cricket, the cow Blossom, Aunt Margaret and several minor characters were climinated. Several scenes and the required sets were also scrapped.

Those changes were all relatively minor, but then there was the ending. Alperson simply was not satisfied with it. It was eventually decided that David's entire weird adventure was to be no more than a bad dream. Blake rewrote the conclusion from the point of the escape from the invaders' tunnels. All previous ending ideas considered were dropped from the script.

John Battle, involved in other projects at the time, was furious when he learned of

that particular change. "John thought of the story as a factual thing, something that actually happened-not a dream," Rosemary recalled. "When he heard what they'd done to his story, he blew up. He told them to take his name off of it, and they did. He refused to see the film; he never saw it. And of course. I didn't either. It was a matter of integrity with him."

But the Battles could never forget the film completely. As a perhans unfortunate inside joke, they'd included their own phone number in the script (the number David dials to call the observatory), and every time the film appeared on TV, their phone rang incessantly with calls from curious viewers wondering if the number

was real By early 1952, the science fietion genre had becomed and Alperson sensed the time. was right to start filming INVADERS. Some preliminary groundwork had already been laid, with Alperson intending to begin shooting in April. He followed up initial formal discussions with Menzies by gaining the famous designer's agreement to

direct the film-a major victory. But Menzies didn't begin working on the project until July. Alone in his small study above his garage, he carefully studied both the Battle script and the Blake revision. Through a series of thumbnail sketches he developed initial production designing concepts. He simplified all set details, to at once keep production costs down and provide the stark simplicity he wanted to create for the dream-like quality he felt the film needed.

Menzies next finalized his ideas in charcoal, filling up 12 notehooks with large, detailed drawings, Richard Blake then studied Menzies' visual concepts and incorporated descriptions of them into the screenplay as he finalized it. Menzies also produced numerous smaller sketches of the various props and set pieces described for

the story.



David and the Supreme Intelligence.

Because there had been some talk of going 3-D with the film. Menzies sketches stressed the depth of each scene. The 3-D plan was scrapped however, when it was determined that "the technology really wasn't there," as Alperson said. (An attempt was made, upon release, to synthetically create the three-diminsional effect by simultaneously projecting two aligned, polarized prints, slightly out of synchronization, It was not successful.)

Among the most noteworthy of Menzies' modifications was his perception of the mutants. Menzies wanted them to be more evolved than Battle had envisioned and gave them the ability to dig through soil with a heat ray, thus taking away the need for digging claws. He also simplified their appearance to the point that, in Blake's words, they were "fearsome, almost naked creatures with grotesquely

matted torsos and monstrous, vacant faces ' Meanwhile, the Alpersons had decided to rent space at the inexpensive (and ill-

equipped) Republic Studios in the San Fernando Valley.

To help cut costs elsewhere. production manager Ben Chapman secured 'military aid' from the Army in Long Beach, This included the use of tanks, bazookas and other implements, and also the stock war footage that is used throughout the fight scenes in the film.

Menzies finished his drawings in September and Blake turned in his final revision on the 17th of that month, just a week before filming was scheduled to bogin. Once the script was approved by Alperson, it was immediately turned over to the script supervisor, Mary Yerke, who was assigned to break the film down into sequences (indoor, outdoor, day, night

shots, etc.). At about the same time, Republic art director Boris Leven was signed on to the project, to help flesh out some of Menzies'

artistic ideas. "Menzies was overseeing the entire production," Leven recalled. "All his thinking and training was along the lines of art direction. We tried to keep the design as simple as possible in the interior of the saucer-very simple and uncluttered. It was really tough to make this film because it was done on such a shoestring budget. Occasionally we had to give up ideas because of the cost. Yet it's effective due to

clever design. Leven experimented with materials that had not yet been used to a great extent in motion pictures, including fiberglass and plexiglass. It was his job to decide what was to be used in constructing the blistered cave walls, ray-guns and so forth.

In the weeks prior to production, the special effects department went to work. The Martian intelligence complete with bulging headpiece, a truncated torso, and



The Supreme Intelligence in its globe.

equipped with pliable, three-fineered tentacles was east in rubber from a clay sculpture-these to be worn by the actor playing the Martian. In the metal shop, the streamlined, four-foot-long ray gun was constructed. Beneath its honeycombed plexiglass front, studio electricians installed a car headlight powered by a series of strong batteries

Independent of the activities at the studio, a long-time friend of the Alperson family, Norma Koch, was commissioned to make the costumes worn by the mutants It was she who further simplified Menzies' concepts. No longer were the mutants covered with hair; they instead were body

suits made out of green velour On Tucsday, September 24, an unfortunate incident took place that had a telling effect on the rest of production. Mary Yerke was finishing her breakdown of the script, a task which had been aided in part by Menzies' storyboards, "When I first saw all the drawings," she commented, "I thought 'this is great, this is going to be a real help to me throughout the shooting.' I met Menzies the day before shooting began. One of the first things I asked him was where his drawings were-I needed them for reference. He thought that I'd had them, and of course I didn't And apparently nobody else had seen them all morning. We searched all over. They were in the production office the night before but

picture using the drawings. Without them At 8 s.m. on Wednesday, September 25, 1952, the cast and crew began reporting for actual filming. They assembled on the first stage-the big Mabel Normand stage inside the studio gates just behind the sound studio. On that same day, Arthur Franz signed for the last minute role of Dr. Kelston, replacing John Archer.

now they were all gone. Menzies was

heartbroken. He'd planned to direct the

he had a difficult time."

A maze of sets had been erected on the Normand stage. The two dominant ones were the sandhill and the saucer interior. Tons of white sand had been soread over much of the surface of the sandhill, about which several have trees stood, braced from above by guide wires.

Closely adjoining the sandhill set rested the saucer interior. It stood crect in a twothirds cylinder shape around a 28-foot wide circular platform raised four feet above the stage.

The rest of the studio floor was occupied by sets representing cozy bodrooms, a living room, the stark police station and adjoining office, a gas station, Dr. Kelston's observatory, a neighborhood backyard, several front perches and miscellaneous flats and backdrops. The tunnel sets were the only interiors not to be shot on the stage.

The filming itself took a little over four six-day weeks. Actors reported for work at 8 a.m., to be on the set ready to go at nine and film until around six. The week of October 6 was spent filming most of the sequences aton the MacLean house and around the sand hill. On that Friday, the crew moved onto the saucer set. These scenes, and subsequent tunnel sequences. required the talents of a special group of

people; seven midgets and two giants. Eight-foot, six-inch-tall Max Palmer became the mutant used in most of the tunnel scenes. Often referred to as "the tallest man on Earth' at circus appearances. due to his great size and weight, standing and walking required a real effort Consequently, Palmer usually sat down to

rest immediately after a take. Midgets were used as stand-ins for the soldiers in several scenes in which normalsized actors played the mutants in place of the giants, usually in the case of action involving stants. Mideets were again used in a scene in which soldiers swarm over the body of one of the mutants. As the mutant (Palmer) lifts "Colonel Fielding" over his head, use of a midget stand-in beightened the impression of the creature's

Another midget played a very special (Continued on page 60)



A giant mutant attacks Coi, Fielding.

COMEDY CLASSICS The Serious Side of Slanstick Cinema

Poker, Petulence And Hollywood Hijinks with Those Bad Boys From Burlesaue

Interview by TED OKUDA

W hen a performer enters show business at a very early age, it's often said he was "horn in a trunk." Charles Lamont, however, endured even smaller quarters

"I came from a family of circus performers," Lamont explains, "We had a high-wire acrobatic act billed as The Flying Lamonts, the Greatest Wire Act in the World.' My entrance came when they brought out a suitcase, opened it up and I spilled out onto the mat. Needless to say, I was very small at the time."

Eventually, The Flying Lamonts replaced young Charles in the suitcase with their clothes and packed the troupe off to France, where the boy received his formal education, But when Charles later returned to the United States, he continued the family tradition by joining a circus and again working as a high-wire walker. It wasn't until after his tour in the Navy during World War I that he finally got a elimose of his destiny. By chance, Lamont visited a movie studio in the New York area and his first taste of movie magic left him hungering for more

"I decided then and there that I wanted to work in the film business," Lamont recalls, "so I packed my suitcase-not the





same one-and decided to try my luck in California.

His luck was good and Lamont soon found work at Universal (then known as IMP) as an actor and a stuntman (he is still an honorary member of the Stuntman's Guild today.) But it didn't take him long to pinpoint his ultimate goal. He wanted to direct. In the meantime, however, he set himself the task of learning every phase of filmmaking and worked as a prop man, electrician, editor, gag writer and assistant director. Those experiences paid off and eventually Lamont became a full-fledged director working on a number of comedy shorts for various producers, including the legendary Mack Sennett, whose slapstick competies with Charlie Chaplin, Mabel Normand, Ford Sterling and The Keystone Kops carned him the title "King of

With the arrival of talking pictures, Lamont continued to write and direct

44 FILMEAY





comedy shorts, gaining a practical knowledge of his craft and working with such talents as Shirley Temple, Buster Keaton, Harry Langdon and The Three Stoness.

Stooges. Lamont's opportunity to direct a feature-length film came in 1934, the first of over 80 movies that he would helm until 1956. While Lamont was under contract to Universal (1939 to 1956) his credits included PRIDE OF THE NAVY (1939) MA AND PA KETTLE (1949), MISTER BIG (1943), and RICOCHET ROMANCE (1954), to name a few. But of all of his films, Lamont's personal favorite is THE MERRY MONAHANS (1944), an enjoyable period musical starring Donald O'Connor, Peggy Ryan and Jack Oakie. FRANCIS IN THE HAUNTED HOUSE (1956) was Lamont's last theatrical assignment. After a short stint at the Walt Disney Studios, where he directed TV episodes of Zorre with Guy Williams and

Annette with Annette Funicello, Lamont retired with his wife (Estelle Bradley, a former Miss Atlanta who appeared in silent comedies) to their Woodland Hills, California, home.

Although Lamont's film career has covered a variety of genres-musicals, melodramas, westerns and costume epicahe is best remembered for his comedies, particularly the nine films he did with

Abbott and Costello. Ex-burlesque comedian Bud Abbott (the fast-talking straight man) and Lou Costello (the chubby pussy) were signed by Universal in 1940. While the critics generally dismissed (or despised) their pictures, the movie-going public flocked to see them. They were the most successful comedy team of the 1940s and early 1950s, and today their films remain popular hanks to coundless the civilians with the side-splitting don, bow working with the side-splitting don, bow working with the side-splitting amount of the side of the si

FAX: How did your association with Abbott and Costello begin?

LAMONT: I was under contract to Universal at the time. One of my pictures, the title of which I can't recall offhand (could be either UNEXPECTED FATHER or MELODY LANE) was playing the bottom half of a double bill at the Pantages Theater. Abbott and Costello's RIDE 'EM COWBOY was the main attraction. Bud and Lou came to the theater one meht with their families and to their surprise, my picture got ten times as many laughs as their film did. They were furious and went back to the studio screaming, "Who the hell is this guy Charles Lamont? He makes a little situation comedy and gets all the laughs. We get nothing! Why can't we get a director like him?"

Fred Kelly of the production department explained to me what had happened and said, "Abbott and Costello want you to direct their next picture." But I didn't want to. I knew that if I directed them I'd be considered an Abbott-and-Costello-type director. All I'd ever get to make would be those kinds of slapstick comedies. Universal, however, was insistent. At that time the Abbott and Costello pictures were making millions of dollars; they were the top box office attraction thoughout the world. The studio offered me a deal I just couldn't turn down. So, after much talking, I finally agreed to do just one picture and that's it.

FAX: Your first picture with the team was HIT THE ICE (1943), but you didn't work with them again until seven years later in ABBOTT AND COSTELLO IN THE FORFIGN LEGION

LAMONT: After I finished HIT THE ICE, I told the situation ball iddin't want to do any more of their pictures ... and I meant it. But in 1950, I was again offered the chance to direct one of their films; this time at a considerable raise if I accepted. So I did ABBOTT AND CONTELLO IN

Phiston. Opposite speep, top extents, Natric the Mensum (Eddle Parkets) pair the gard on Loss and Boat of ARBOTTA AND COSTELLA MEST I'THE WIMMS (1985). Robotts of the And Abbett, Los Costado, Charles Lamast and Charles Lamplom are all multe on the set of ARBOTTA AND COSTELLA MESTE CAPTAN KADO (1985). When concentry of Williams Coart for the set of th

THE FOREIGN LEGION, and as it turned out, I couldn't get rid of them after that. [He laughs]

FAX: What was it like working with Abbott and Costello?

LAMONY: There were times when it got to be quite a challenge. Bud was an angal; recal gentleman. It was a pleasant to work with him. But Lou was a real eccentric. I goess all comics are, more or less, but Lou was like a big kid. Oally he was stoo ald to be acting like one. I think part of it was an attempt to cover up his grief. Foor Lou. His bash you forwared in the family pool. He loved that boy dearly and be never got over the loss.

Anyway, the boys were a handful. Most of the time while I was setting up a scene, they'd be in one of their trailers playing poker. And this was no cheap card game! Thousands of dollars would change hands every day. Bud and Lou would sit there with firstfuls of one-hundred dollar hills.

bills. These we were resely to shoot, the sessistant director would call them. Bed know what was going on because he would at least how over the script shade of time. Loss, however, was a different stay. The was the extent of his preparation. The was the extent of his preparation. The was the extent of his preparation. The was the extent of his preparation of the world of the would announce that the both was good cough and start beading for his triller so be could resume the poker game. "Look." It says "I'll tall you when it's good

FAX: A recent biography of the team (Bud and Lou, by Bob Thomas) mentions that they quarreled frequently. Were you ever a witness to any serious disagreements between the two?

LAMONT: No, not at all. But the publicity people always played up that sort of thing. They said the boys had no rapport, which was not true at all. Have you ever heard of any successful team that hasn't been accused of lighting?

FAX: What was the shooting schedule for one of their pictures?

LAMONT: It was very flexible. In fact, there really wasn't a set schedule. One picture might take three weeks to shoot white another might take four. This didn't include location work, though, which I did myself. From the beginning to end the whole project would take about twelve weeks, including the post-production

work.

Sometimes things would get delayed because Lou would decide to take off. Los like to bet on the horses. He owned a race borse named Bazooka, and when Bazooka was running, he'd have one of his entourage place a bet for him and a typical wager was three-thousand dollars to win, two-thousand to place and on-thousand to



I note: Looking Jonne van Landers, and and they accidentally land near a Madi Gras parade in ABBOTT AND COSTELLO GO TO MARS.

show. But there were many times when he would decide that he wanted to go to the track and soo the race. He would jest take off, which made it rather difficult filming. I'd have a straight man and no comic. Lou was a star, bowwer, and he could get away with those sort of flarge. It just made their pictures more expensive and, frankly, I wonder why I didn't get ulcers. (He Sometimes I had to set firm with him. Sometimes I had to set firm with him.

through. Once, Low wanted to take off in the middle of filming and told me to just shoot around him. "Low," I told him, "I you take off, you're going to pay the day's salary for each and every person on this set, the money's going to once out of your own pocket." The frest office backed me up on this, too. "Low stayed, but he wasn't a bit happy shout it.

FAX: Did was set a lost of concernion.

from the studio in other areas?

LAMONT: Absolutely. I was a director whose pictures made money, so I got plenty of cooperation. For instance, when we did HIT THE ICE, there was a sequence where Bud and Lou were going to perform their 'packing-unpacking' routine in which Bud repeatedly changes.

his mind about leaving town, causing Lou to furiously spack, unpack, and then repack his grip several times. It promined to be a very, very difficult routine to shoot. It had to be filmed in continuity because the dialogue was so fast that it would be difficult to shoot it as one whole scene using multiple cameras so all the shots would match. I asked for seven cameras.

When the call came in to the production office, someone saked what the bell I was going to do with all those camers. Jim Prast, the production manager, said, "Look, when Lamont asks for anybing, odn't ask him why. If he wants seven cameras, give him seven cameras, Anybing he asks for, be geta." That's the reputation I had at the studio. They used to call me "Tiper" I amont. [He languard plan worked out beamtifully, by the way. I was able to set it all in the first take.

FAX: Did you make contributions to the scripts?

LAMONT: I helped write the scripts of all the pictures I worked on. But since I was already getling the director's credit, I figured that was all the billing I needed. I didn't feel it was necessary to stamp my name all over the place. FAX: How did you develop a screenplay for an Abbott and Costello picture?

LAMONT: A writer or a couple of writers would come up with a synopsis or outline for the boys and it would be presented to the Story Department. They'd write a script and pass it along to John Grant and myself. If we liked it, we'd

develop it.

John was a great guy. He had been
Abbott and Costello's gag man since they
first started in the movies. At one time be
had been a straight man in burlesque so be
was very familiar with the routines. John
was always on the set with me. and

together we came up with a finished script. FAX: Did Bud and Lou participate in any of the story conferences?

LAMONT: No. I can't say that they weren't interested; they just never bothered about it. Both of them were too busy going to the races and what have you. Thinga were left entirely to John and myself.

In fact, neither one of them even bothered about dawing as aerigt. We'd present them with a finished script and they would do it. Once in a while, they'd suggest a gag or maybe ad-ith something, but not too offen. Bud never dai, and Lou very seldom. I think that was because their minds really weren't on what they were doing. As a rule, they stayed pertry close to the dialogue that was written.

Their mannerisms, however, you coldial tocattod. At one time, long thought it was very funny to walk into a door and bump his forebeat against it. And it was very funny. I let him do it a couple of times, but you can't keep doing hat bit in every picture. I didn't argue with him, mo theat he right hought if just tel him, Too theat, how you for the picture. I out have the right to out the picture. I out have the right to out the picture. I out the wherever he was wherever he was keed into a door and I didn't want it in there, I'd out it out. It was casier that way.

FAX: Of all your pictures with the team, ABBOTT AND COSTELLO MEET CAPTAIN KIDD (1952) was the only one that was not produced by Universal. What do you remember about that film?

LAMONT: We made that film at some strange little studio that I can't recall the name of. Bud was the producer. They had already made JACK AND THE BEANSTALK (1952) for Lou. What I remember most about that film was that Charles Laughton played Captain Kidd and was absolutely marvelous. You know, he wouldn't let a stuntman do-his pratfails for him. The first day he was on the set, Laughton saw a double dressed in a costume identical to his. He was horrified! "Oh, no!" he velled. "I want to do my own pratfalls! That's why I'm making this picture. I want to be a buffoon!" He had a lot of fun on the picture.

FAX: Another legendary actor, Boris



Photo: Left, detective school graduates Bud and Lou are hired by a transparent client in ABBOTT AND COSTELLO MEET THE INVISIBLE MAN.



Protos About ARD CONTELLO GO TO MAKS was a mistearing title since the boys ultimately wind up on the planet Venus where they meet Queen Allura (Maria Blanchard). Photos copyright © Seven Arts

Karloff, co-starred in ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE (1953). What was it like working with him?

LAMONT: Boris was a refined English gentleman; very polished, very well educated, and a very fine actor. And it really irked him to be making a picture with Abbott and Costello.

[Note: This was Karloff's second film with the team. The first was ABBOTT AND COSTELLO MEET THE KILLER, BORIS KARLOFF (1949), directed by Charles Barton 1

Karleff dight undenstand what he was a scene doing in the picture. There was a scene where he had to ride in a two-seated hamour with file-line Westoots and Craig hamour with file-line Westoots and Craig in the season of the s

the Abbott and Costello pictures you

LAMONT: I'd have to say my favorite is ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS (1955). That was the only one of their pictures where I conceived the original idea. I thought it was a very funny combination since the Keystone Kops were some of the frantiest propole we ever had in movies.

When I wrote the story for the picture, the producer, Howard Christic, told me, "You'll have to get in touch with Mack Sennett because you're going to use his name." Sennett was retired by then but I worked for him years before and we had become friends. When I contacted him he become friends. When I contacted him he would coat five hundred old me that if would coat five hundred with the product of the hundred with t

"Yeah," he said, "but that will cost you another five hundred." FAX: Didn't Lou become ill during the production of one of the films? LAMONT: Lou had to drop out of

LAMONT: Lou had to drop out of FIREMAN SAVE MY CHILD (1954) because of illness. I used to go over to his house to try and cheer him up and he'd be stretched out in a harness in his bed. Lou

had rheumatic fever and was bedridden for a while. But Universal wanted to finish the picture, so I made a test of two other actors-Hugh O'Brian and Buddy Hackett. The studio accepted them as suitable replacements, but since those two weren't big names at the time, Spike Jones and His City Slickers were chosen to star in the film, So I rewrote the script around Spike and his madmen. Originally, I was going to direct the picture. It was my project, I had picked the actors and everything but my agent. Eddie Sherman, wouldn't let medo it. Sherman, who also handled Bud and Lou, saw the test I did with O'Brian and Hackett. He was horrified. "You can't do this, Charles," he said. "You're Bud and Lou's director. Besides that, you're scheduled to do a Judy Canova picture (UNTAMED HEIRESS (1954)) over at Republic." So they brought in another director [Leslie Goodwins] to make

FIREMAN SAVE MY CHILD.

FAX: Your last picture with the team was ABBOTT AND COSTELLO MEET THE MUMMY (1955), which was also their last film for Universal.



LAMONT: Right, and it's one of my favorite pictures. When we made it, the boys were having problems with the studio. They were unhappy because their pictures weren't pulling in the kind of grosses they should have been. The funny thing about it was that ABBOTT AND COSTELLO MEET THE MUMMY.

rejuvented the pair and the studio offered behave a new contract. MEET I HAUDANY was the last jointer mode under the MUDANY was the last jointer mode under the studies of the studies of the last jointer of the studies. But there were differences between both parties, I believe it was a monetary conflict. So Bull and Low never signed it. They should have, was a constraint of the studies of the

one without the other.

FAX: It's sad to think of what happened to them during their final years. They had a lot of problems with the Internal Revenue Service regarding back

LAMONT: Bud and Lou always had tax problems. They finally got things arrightened only, but it cost them a lot of money. I don't think it was done deliberately, brough, it was just attached years to much money they didn't know how to bandle it. They had business managers, but neither Bud or Lou piele money to the state of the piele money to the contract of the contract sections. It of lowers had been been contract at Unwessal, too, blueine or \$250,000 aptece per picture, with rights to the rights with the pieles and the \$250,000 aptece per picture, with rights to \$250,000 aptece per picture.

Thail want't bad at all.

But they enjoyed their fortune while it lasted. They were very generous and their wives, who were both darling women, even gave a big shower for my younger daughter. And you schould have seen the bar that Bud hald It must have been fifty feet long! And I remember after Lou settied feet long the fire them. The their want was the bar that Bud hald I it must have been fifty the tong! And I remember after Lou settied for the IRS agents. Those two really knew bow to live...

CHARLES LAMONT'S ABBOTT AND COSTELLO

FILMS:

(Unless observise noted, these films were produced and released by Universal Pictures)

1943 – HIT THE ICE 1950 – ABBOTT AND COSTELLO IN THE FOREIGN LEGION

THE FOREIGN LEGION 1951— ABBOTT AND COSTELLO MEET THE INVISIBLE MAN

COMIN' ROUND THE MOUNTAIN 1952— ABBOTT AND COSTELLO MEET CAPTAIN KIDD (an independent production released by Warner Brothers)

1953-- ABBOTT AND COSTELLO GO TO MARS ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE

DR. JEKYLL AND MR. HYDE 1955 – ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS ABBOTT AND COSTELLO MEET THE MUMMY

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Racism, Bad Taste And Exploitation Find New Meaning In This Eccentric 1935 Chapterfilm

Article by ROY KINNARD

By 1935 the American movie serial, which had achieved notable success and coven some degree of respectability during the silent cra, was on the downsalide. Studios were reluctant to spend money on chapterplays, which were now considered by many to be passed. The revival of this genre was still in the future: Universal would not release the highly successful

ROY KINNARD is a freelance writer based in Chicago. He has written nameraous articles on vintage films and is also the author of FIFTY YEARS OF SE-RIAL THRILLS; and the forthcoming book, MIGHAEL CURTIZ. scrial FLASH GORDON until the following year; Republic, ultimately responsible for producing the slickest and most technically adept serials, was still most technically adept serials, was still most begin serial production until 1937. In 1932, Universal production until 1937. In 1932, Universal was the only large studio producing serials. All other chapterplays were the product of small independents and other film companies.

One of the most grotesque motionpicture oddities ever produced, and certainly the most bizzero sound senial ever released upon unsuspecting audiences, was Sherman S. Kreilberr's THE LOST CITY. Shot in late 1934 at the old Mack Sennet studios and released in early 1935, this outlandish picture, with its overwrought acting, ham-handed direction and lurio screenplay, was so badly made that, a times, it became an unintentional comedy and as such it remains one of the more diverting low-budget aberrations to emerge from Hollywood's "poverty row." As a vulgar little monument to bad taste. THE LOST CITY succeeds only in leaving the viewer stunned and gawking as its insane plot goes too far at every turn, piling horror atop horror until the entire narrative collapses under the weight of its own wretched excess

THE LOST CITY Synopsis

Zolok, a mad scientist, plots the conquest of the world from his superscientific hesdauarters in The Lost City hidden deen within a mountain in the wilds of Central Africa. Using energy rays and futuristic machinery, Zolok generates worldwide atmospheric storms and magnetic disturbances, destroying ocean liners and flooding cities in a demonstration of his nower A resomeful young electrical engineer named Bruce Gordon discovers the true nature of these catastrophies, and traces the origin of the artificially created nower causing the disasters to a specific point in Africa. With his assistant Jerry Delaney, Bruce immed istely embarks on a journey to the Dark Continent in a valiant attempt to locate the source of this awesome power and reevent

Meanwhile, Doctor Manyus, an elderly sentials, is being held captive by Zolok in The Lost City, Actually it is Manyus who, uswillingly, is responsible for the technological wonders of The Lost City, and Zolok keeps Manyus under his control by threatening the scientist's beautiful daughter Natcha, who is also a prisoner.

further destruction

auspiter viaturia, wors sind è prisoner.

Lising a stelescreen, Zolci discovers
that Bruce Gordon and Jerry Delancy are
nontry und on the verge of discovering. The
machine, Using the relocation Notables as
machine, Using the relocation Notables as
hit, Zollo, foreces her to scream into a
microphone, and her voice is broadcast
tion a jumple but near Bruce and all ferry's
camp. "That was a whife women's
scream?" exclusines Bruce, and as he and
Jerry burst into the but, they plusment
through a trap docs and silde down a chair

into Zolok's hidden domain As the two men wander through the labyrinth of steel corridors below, they discover a bizarre underground maze of fantastic machinery guarded by huge. mindless black Zombies created in Zolok's laboratory, Bruce and Jerry then encounter Doctor Manyus and his daughter Natcha and learning of their plight, form an alliance with them, Eventually, Bruce and Jerry are brought before Zolok, and the madman reveals his plan of global conquest, suggesting that Bruce use his talents to assist him in this goal. Naturally, Bruce refuses, and since he has discovered the location of The Lost City, Zolok secretly plots his death. Aware of this, Bruce and Jerry manage to escape from The Lost City with Manyus and Natcha. and return to the surface where they fler into the dense jungle, barely surviving deadly encounters with the exotic Queen Rama, her murderous natives, and Butterfield, a scurrilous white trader

Inevitably, they are recaptured by Zolok's black zombies, and under the



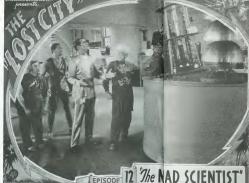


Photos: Opposite page, top left, this guerish lobby card from Egisted's 0 of THE LOST CITY spricelly illustrates the sensationalist entitude taken by the serial's producers. Above, not down, Doctor Manyas, Brace Gordon, Jerry Delaney and Natcha are captured by white wiged Spider Men in which slobby card from Episide 7. The seastic Queen Rama questions Basterfield and other escapees from the Last City in this lobby card from Episide 10. command of Gorzo, Zolok's hunchbacked dwarf slave, the monsters return their captives to The Lost City. Again under Zolok's domination, Manyus, Natcha and Jerry watch in horror as Bruce is nearly executed by a disintegration ray, but Gorzo, who has rebelled against Zolok's tyranny, rescues Bruce just before he is destroyed.

Bruce, Jerry, Natcha, Manyus and Gorzo then escape from The Lost City again, and Zolok, now totally insane. attempts to disintegrate them with a ray projector. There is a power feedback in the machinery, though, and in his maniacal fury, Zolok accidentally destroys himself and his own laboratory. From a safe distance in the jungle, Bruce, Natcha and the others watch as Zolok, The Lost City and all the horrors it contains are obliterated in a colossal explosion.

Somewhere there is a potentially exciting, if outlandish, adverture story buried in this cluttered melange of ideas, but the material would have been more appropriate for feature film use: the plot is just too threadbare and the locations too confined and repetitious for extended serial treatment. This becomes tediously clear during the heavily padded middle chapters which degenerate quickly into standard low-budget jungle action.

Unfortunately the authors of THE LOST CITY threw in everything but the Screenwriter Guild's proverbial kitchen sink and then some, muddling the script with outlandish (even by serial standards) gimmicks, cackling hunchbacks, bug-eyed zombies, and a virtual army of unnecessary improved by the acting, William (Stage) Boyd (so named in order to distinguish



supporting characters. Nor were matters Zolok in oily, loud-mouthed, big-city ever to reach the screen, the approach is gangster fashion, and while this hardly suitable, nor are the results

combination of Little Caesar and Doctor effective. (Boyd, who fared better in him from another actor, future Hopslong Frankenstein is undoubtedly the most occasional gangster-type roles, passed Cassidy, William Boyd) inexplicably plays unusual interpretation of a "mad scientist" away shortly after filming was completed.) The leading lady, blonde Claudia Dell,

> underscored by Lee Zahler's hyperactive music), and her performance emerges as one of the film's most laughable aspects. The film actually does a great disservice to Miss Dell, as she was an attractive and competent performer elsewhere. After a starring debut at Warner Bros. in the early 30s, her career declined until she was essaying supporting roles in features like the 1934 Cecil B. DeMille CLEOPATRA and ALGIERS (1938). Even though these roles were small, she was seen to better advantage in those films than in THE LOST CITY, where she is directed in such a ridiculous style that her acting is comical. In fact, the direction of Harry C. Revier, a veteran of the silents, is at the

root of nearly all the problems in THE LOST CITY. Revier, who was apparently incapable of adjusting to the subtler requirements of the sound era, pushes his

wild-eyed east so far over the edge of believability that audience derision is incyltable. Revier's culnability is proven by the sorry performance he extracts from leading man Kane Richmond. Otherwise an acceptable and convincing actor in his three SHADOW features and in other scrials like SPY SMASHER (1942), Richmond is terrible in THE LOST CITY. and the film is surely the nadir of his carror Revier (known as "Three Finger" Harry because of a maimed hand) spent the rest of his carrer directing low-budget

exploitation quicking A few of the supporting actors in THE LOST CITY are worth noting. George F. Hayes, before his days as "Gabby" in westerns, is acceptable as Butterfield, and Billy Bletcher is fun to watch as Zolok's hunchback assistant (Bletcher, whose booming voice contradicts his dimunitive size, was the voice of The Big Bad Wolf in Walt Disney's classic cartoon "The Three Little Pigs"). Margot D'use contributes a sultry performance as Queen Rama,

The technical effects in THE LOST CITY are a mixed bag; they range from surprisingly excellent to inexcusably inept in quality. The opening views of exploding ships and bridges are badly shot with

THE LOST CITY Regal Pictures Super Serial Productions, incorporated

Released February 14, 1935

(1) "Living Dead Men" (5) "Tiper Prey" (2) "Tunnel of Death" (7) "Solder-Men" (8) "Human Targets"

- Chapter Titles: --(6) "Human Beasts"

(9) "Jungle Vengeance" (10) "The Lion Pit" (11) "The Death Roy" (12) "The Mad Scientist"

Zolock.......WILLIAM (STAGE) BOYD Bruce Gordon KANE RICHMOND Natcha Manyus.......CLALUDIA DELL Doctor Manyus......JOSEF SWICKARD Butterfield......GEORGE F. HAYES Gorzo......WILLIAM BLETCHER Jerry Delaney EDDIE FEATHSTONE Andrews......MILBURN MORANTE Oueen Rama......MARGOT D'USE Appolyn......JERRY FRANK Colton.....WILLIAM MILLMAN Ben Ali.....GINO CORRADO Hugo.....SAM BAKER

Giant.....EVERETT BROWN

Officer......HENRY HALL

Arah.....CURLY DRESDEN

(3) "Dagger Rock"

(4) "Doomed"

Re-edited feature version (known as both THE LOST CITY and CITY OF LOST MEN) RUNNING TIME: 108

- Credits: ----Producer Sherman S. Krellberg Production Manager,...George Merrick Story Zelma Carroll, George Merrick

and Robert Dillon Screenplay Perley Poore Sheehan, Eddie Graneman and Leon d'Usseau Camera .. Eddie Linden and Roland Price Art Director Ralph Berger Film Editor Holbrook N. Todd Special Effects......Norman Dawn Electrical Effects .. Kenneth Strickfadden Musle.....Lee Zahler Sound......Clifford Ruhers Assistant Directors William Notte and Richard L'Estrange Dialogue DirectorZelma Carroll

Distributor: Principal Distribution Corporation Approximate Running Time: 240 minutes

Photos: Top center, Zolock, (in white) stands enrantured before one of his futuristic machines as Gorzo and Anpolyn watch and Dr. Manyus stares back with dubious approval in this lobby card from Episode 12, "The Mad Scientist." Bottom left, Bruce and Jerry release Natcha from her bonds in one of Zolok's labs.

inadequate, small-scale models that are made to seem even more unconvincing by the interpolation of newsreel footage depicting real disasters. While these inadequacies might otherwise have been excusable in a serial (especially an independently-produced one), there is enough good work in THE LOST CITY to suggest that the picture could have been better technically. The sets were by Ralph Berger, who would later design Universal's FLASH GORDON, and the superb photography by Eddie Linden (who shot the classic KING KONG at RKO) and Roland C. Price (a superlative documentary cameraman) contains interesting and at times striking compositions; one fascinating effects shot in which Zolok enlarges a small native to giant proportions in his laboratory was filmed in the camera without matte or process work, through the simple but totally convincing use of forced perspective. The frenetic music by Lee

Zahler is crude but virile, and strangely

effective. Zabler contributed similar scores

to many low-budget features and serials

throughout the thirties and into the forties

including the Columbia serial BATMAN

THE LOST CITY was also released in two other formats: as a re-edited 108minute feature (distributed under both the serial title and under the alternate title CITY OF LOST MEN), and as a 74-minute feature which was to be followed by 8 chapters of the scrial. This was a strange exhibition ploy used before (in Principal Pictures' serial TARZAN THE FEARLESS, for instance), and obviously intended to bridge the gan in audience taste between scrials and features, but the gambit ultimately satisfied neither faction

of the movie-going public In reviewing THE LOST CITY. Variety commented; "Story is something of the Jules Verne-Edgar Rice Burmoughs school, with the nominal lead_stark crazy and bent on subduing the world by means of his electrical devices. Possibly a little more production coin and considerably more thought would have brought this in as big stuff...though it's good fodder for the grinds. Tod Browning could have made a whizzer out of this in his heyday but it's out of Revier's usual style and he is handicapped by a faulty script."

THE LOST CITY has been out of official circulation for some years now. available for viewing mainly in the form of FILMFAY 53



52 FILMFAY

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16mm "dupe" prints and videotape (the film is in the public domain). The serial's blatantly rascist attitude towards the black characters no doubt has much to do with this unofficial suppression. Reportedly, when a New York television station attempted to broadcast the serial in the '50s public outery was volatile, and further showings were cancelled.

In the final analysis, though, THE LOST CITY is really no more offensive. and just as much if not more fun than. many of today's exploitation movies. Like other serials. THE LOST CITY is best approached from a child's perspective; it is only on those simplistic and undemanding terms that the serials, which were, after all originally intended for a javenile audience. can be understood and their merits appropriated

Re:EDITS (Continued from page 8)

SUBMARINE THE SPIDER TARGET FARTH to same a few I don't really care much for the trivia section. I guess I take this all too seriously to think of this information as "trivial." I'd rather see the same information incorporated into articles covering the subjects fully. I would really like to see a "Where Are They Now" section devoted to the actors and filmmakers who made the classics of the fifties, sixties, and seventies the pleasures they are but been since faded from view I hope this letter doesn't sound too critical of your magazine. I loved the book and video tane reviews the Dick Miller interview the SPACE PATROL article (and I'm not even a fan of the series), the Edward Bernds interview (and again I'm no great Bowery Boys fan), and the two retrospectives on films, TOBOR and PLAN 9, were both well John Thones Independence, Missouri

JUST WHO IS LILI ST.CYR? Yours is an excellent and unique managine and that's truly saving something in the current marketplace. I just hope it can survive against a lot of sub-par competition. I particularly liked the Dick Miller interview, although you're only taking up space with your references to films I already knew about. Please keep your regular features, "Video Scan," "Comedy Classics," and "Cult Classics." These articles were unlike any I'd seen. As for bad movies, I'd have to say PLAN 9 FROM OUTER SPACE is buring worst of all. My vote for the most fun bad movie would have to be ROBOT MONSTER. Your extended coverage of SPACE PATROL didn't do much for me. I have never seen it and much of 1950s science fiction does not impress me. In your upcoming issues I would like more coverage of low budget films of the 1960s and 1970s and perhaps the old SUPERMAN TV show. And lastly, just who is Lili Cyr? Best of luck in the future. Thomas Newsom

Portland, Oregon



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Space Patrol

(Continued from page 30)

If you live to be one hundred," Lyn Osborn told brother-in-law Bill Flood, "you'll never do all the things and see all the things I have. . . . "He was right," says Bill, suppressing

the urge, under Beth's watchful eye, to light his cigar in the narrow kitchen of their motor home. "He lived more in his short life than I will, as long as I live. We remembered that when he died." Beth says matter-of-factly, "that at least he got to do the things he wanted. He had a full life, even though it was

Osborn, 32, lingered in a coma for five days after surgery failed to remove the brain tumor, never regaining consciousness. "They said if he did, he might be paralyzed on one side-a vegetable or something. He would have hated to live like that. He never wanted to be anything but whole, so . . . just five days," Beth's voice trails off.

Cadet Happy could always make the best of a terrible situation. Through harrowing close calls and near misses. you could count on Hap for comic relief. Lyn Osborn was, in his own words, "born with comedy timing, and writer Norman Jolley showcased that skill, scripting a one or two-minute comedy routine for Hap at the end of nearly every show. It wrapped things up in a heartening package, proving that you could undertake missions of daring, yet retain your sense of humor through the most unspeakable peril.

Eventually," Osborn told TV GUIDE in 1954, I want to be a comic. A good one, But I look around and see young guys like Sammy Davis, Jr., and I figure I'd better get started."



Bottom left, Lyn Osborn at home, autographing Cadet Happy Photos. At right, the original postcard, front and back, which Lyn sent to his mother after arriving in Hollywood in 1947. Insert: Lyn's high school graduation picture. Photos courtesy of Beth Flood.



and Ed Kemmer induct this young Civil Air Patrol codet as an honorary Space Codet, Photo courtesy of Beth Flood.

Ed Kemmer made preliminary funeral arrangements. 'His parents asked me to help. I went in first, to look at caskets," he says stoically. The Commander had things somewhat under control by the time the family arrived from Michigan. "I got a beautiful lot, reasonably priced. Forest Lawn was marvelous. It was all done very well

Dick Darley: "I think, if there was a comedown after Space Patrol, from a success point. Lyn had the hardest drop. If there was somebody that took a fall from it, it was him. When you've achieved being recognized by everybody, you're known all over the country, and you hear the ratings-how many millions of people watched you last week . . . and then you drop from that to, say, checking the racing form over coffee at Schwab's Drug Store all day long, that's a hell of a drop, .

"I don't know how lean things got for him after Space Patrol," says Kemmer, quietly. "He surely never said he needed anything, or I'd have been there. I'll tell you that. He never implied he wasn't

Beth Flood's daughter Nancy wrote frequently to her uncle in Hollywood. He didn't want people to worry about him. He seemed to bounce back from everything, didn't want to lay any trouble on anybody. He'd sent us every single thing that was available through every toy. He tried to pick up everybody else's spirits-he wanted his family, his friends to be happy, "He was a very caring person," Ed reminisces, "but he would hide it well. I

remember one actor [laughs]-My God, he's probably still out there trying to get work! He hung around Hap a lot. got bit parts on the show, maybe through Hap's effort, I don't know. But I'm sure Hap saw he had a place to sleep and food to eat ' At the height of his fame as Cadet

Happy. Lyn was careful not to disillusion young fans who might be traumatized by seeing him smoke or en-





joy the occasional cocktail in public.
"He'd order a drink with orange juice or soda." says Beth. "He didn't want the kids to see him drinking liquor." When he TV GUIDE Interviewer Inquired if Obborn was looking for other roles on the side, Lyn said, 'Yes, but no villains. Nothing that might hurt Space Patrol. That show comes first."

Space Patrol blasted off for the final time on March 7, 1955. One year later, Osborne put together a resumé that defined his personal vision for the future:

"I'm in this business for the rest of my life." he wrote from his heart. "and I intend to progress and learn more about it every day. If a man has something to say to the world, the only place left where his voice can be heard is actine. writing, the affiliated arts. I have many things to say . . . Through acting I hope to gain the courage to say them, and an audience to listen. It appears to me that the real successes in shore husiness are those who dedicate their entire lives to it." Which he did.

O ne late afternoon in 1950, Nina of quitting show business and returning to college, Johned L.A. EXAMINER columnist Pat Hogan at Nickodell's for a

"That's Tonga!" came a voice from behind her, "Who the hell is that?" demanded Bara in her melodious Argentine ac-

"Mike Moser," said her companion. The screen test was scheduled for the following day, in a spaceship rigged up in the shadow of the imposing Phontom of the Opera set, at the old Warner Brothers studios at Prospect and Talmadge. Nina did it in twenty-four words or less: That The the end of Commander Corry. He doesn't know he'd dealing with Tonga, Lady of Dia-

mondist
'Thy favorite is playing meanies,'
says Nina, looking delicate and dansays Nina, looking delicate and danger ous in a loopard-spotted velour
—all the mean killers. There's lots more
meal to a mean person, more compleity of character; it's dull to play an ordhave to be a had person, but—someone
who's suffering something.'

But Tonga's mean past, depicted in the daily 15-minute segments, was cleanly erased by the Brainograph, and she was a trusted top-echelon officer in the Space Parlot by the time the show aired nationwide. Only one 'flashback' episode revealed the ex-villainess involved in a rip-off scheme targeting innocent tourists just out to get away.



Photo: Nina Bara climbs the TERRA V's ladder in this SPACE PATROL adventure. Photo Jean Noel Bassior.

from it all on a relaxing junket to the Earth's moon. Nina slips that episode into the video recorder. "This isn't my real bad Tonga—the

TONGA: Don't worry Commander, I will guard them with my life. [Smoothly exits.] COMMANDER: [to Hap] She

The flashback begins, I

Bara curls up, leopard-like, in an overstuffed chair. Tget worse at the end of this thing. . . but they couldn't make made worse because the PTA had are made worse because the PTA had are made worse because the BTA had are made worse because the lines are too dull: "des. Commander." Leaning back, waitfully! There are better episodes of the bad Tonga. . . I with I had them?

Nina goes to "paper conventions" gatherings of collectors of paper keepsakes: old airline schedules, comics, picture postcards, stock certificates. And Space Patrol memorabilia, She appears as a "guest star" at science fiction conventions, in the uniform, which she still wears well; sets up a table, sells her three privately published volumes of Space Patrol memories.

Spatial Function temporary. Writing those books kept me alive. I did it at a time when I was very 3ll, beat I did it at a time when I was very 3ll, beat I did it want people to forget Space Fa-trol." In the early, starting days, before the show went steriowed, Kina spent hose to the end to good in public relations of the end of the end of the story of the show went of the story of the show the show the show the show the show the show went network, media coverage rained down like metoridis.

down like meteorites. 'We weren't really aware of our impact until LIFE magazine ran this tremendous layout in 1952. Then every big star, director, producer in Hollywood started coming on this lousy set of ours to see this group of people. There was tremendous chemistry between us-a lot of bickering, but it was family bickering. Virginia and I used to fight a lot because of the color of her hair and my hair, stuff like that. Or the boys' would always come through our dressing room when we were in our underwear. We got so mad once, we nailed the door shut. They couldn't get through to their dressing room and we were all almost late for the show. But there wasn't a holiday-Christmas. New Year's-where we wouldn't all set together. We were a close-knit family What do you think is the reason the

show has endured?

First response: "My books! Before my books, nobody remembered anything, - except a few people sitting around thinking about their childhoods.

A few minutes later: "I think we were a charmed group of people—all five of us, our personalities, our directors, the people who dedicated their whole lives



Photo: Tonga (Nina Bara) threatens Carol (Virginia Hewitt) in this photo taken on the SPACE PATROL set. Photo courtesy of Andy Andersen.

to it, practically. We were all so very close. And, it was the spirit of the times It was not the kind of thing where they said 'We'll film it again.' We couldn't. It was a one-take thing,"

Eight-year-old Will Cremer just loves his Space Patrol video tape where the stagehand walks right through 'outer space' in front of the ship. It's even better than the time on Tom Corbett when they backed into the curtain with all the stars painted on it. The backdrop curtain, representing trillions of miles of space, was oscillating back and forth

from the human concussion. "Is that what they mean on these programs when they say space is warped?" won-

dered Will aloud. When the Space Patrol blooper came on, he came running in," says Bob Cremer, manager of satellite and cable TV production for the University of California at Berkeley." 'Dad, Dad, you gotta see this . . . Now watch how they get out of this. Dad. watch-!" Cadet Happy's lips form a soundless 'Wow!' as a human form strides briskly through what (last time he checked) was a vacuum of stars. "I suggest you call space control for permission to land," dictates the Commander, clearly oblivious to grips without spacesuits. "Yes, Sir!" obeys Hap, suppressing contagious smiles that could crack Kemmer. You could almost believe it hadn't

happened. Every time kids come over, that's the first thing he has to show them. says Bob. "I've explained to him about live television, and he knows they had to do something right away because people were watching. So he thought it was just great, the way they handled that blooper!



SCENE: In his huge, gaudy castle on Planet X. Prince Baccarratti paces the floor and berates his chief advisor. Dr. Malengro. whose scientific knowledge is being used by the Prince in his attempts to conquer the United Planets PRINCE BACCARRATTI: lust look at these production figures.

Malengro, We're eight spaceships behind schedule! I ordered a speed-up, didn't I? MALENGRO: Yes, Your High-

PRINCE B: If we are soing to attack the United Planets, we've got to have ships. Isn't that right?

MALENGRO: Absolutely, Your Highness PRINCE B: [flying into a rage] THEN WHY DON'T I HAVE

SHIPS? TELL ME THAT: MALENGRO: First, Illustrious One, there's the shortage of material. We can't make Endurium for the ships unless we have Arctite, and, as you know, Arctite is very difficult to obtain. PRINCE B: Excuses, excuses-I

don't want excuses! I want RE-SULTS! Ships! Weapons! I want to drive Commander Corry out of the Universe

(Radio Program "Valley of Dread")

B ut still sharing the Universe with Corry—in fact, less than three miles from the Commander's Riverside Drive base of operations. Prince Baccarratti paces his white-walled headquarters fronting Central Park.

A telegram from Bela Lugosi pulled the young Bela Kovacs out of theological school in Ontario, Canada, An actor was needed, Lugosi wired from the road, Could Kovacs get there in two days? He'd met Lugosi while acting in Hungarian theater productions, where he loved to spend his time away from the seminary. That urgent message set new priorities. Theater conquered the cloth, and after a stint of a translator for U.S. military intelligence, Kovacs journeyed to California to enroll in the Pasadena Playbouse.

"How many tables have you seen like this one, with wood from all over the world?

Bela Kovacs chuckles warmly. When the Prince turned to sculpting and woodwork after his final bout with the Brainograph in 1955, the results defied space and time. "You don't know how I have to hunt to find this wood," Kovacs confides intensely, referring to lumber shortages at least as grave as the Arctite deficiency on Planet X. The sculpting success is "very odd, because I never was trained for this." his hand indicating the carved forms floating in space throughout the room, "But I've been fortunate. Anything I've tried in my life. I've been successful at, until something's distracted me or made me turn away from it. Everything in this house comes from me, everything you

Prince Baccarratti came out of me. like these things functing a hand at his wooden subjects]. It wasn't that some-body told me, 'This is the way you should do it.' I figured things out. I had a pair of leather gloves, so I asked Mike Moser, 'Can I use these gloves to hit people?' Because I knew that it doesn't burt, but it looked very mean! And the audience loved it, in an odd sort of way. I don't know what it was: I can't figure it out.

The meaner I acted, the more mail flowed in. It was building up the show. I've done many more pleasant, more rewarding things, as an actor: but I felt very good when I sensed that Baccarratti was making the show better and better'

The kids took it all seriously, Helpful letters poured in, advising Commander Corry of tactics he, well . . . wasn't thinking of himself. After eighty shows, Mike Moser told Bela, "I can't keep you in. Corry looks like a fool." Kovacs assumed production duties, becoming casting director and, when Moser died, associate producer.

"He was fun!" Ed Kemmer smiles appreciatively. "He played it to the hilt-

the villain you loved to hate. And the kids loved it! They knew he meant bad things, but that he wouldn't get away with it . . . and on personal appearances they'd boo and say nasty things, but they were laughing through it all and he was laughing with them."

Kovacs settles harmlessly into a couch he coaxed from a block of wood. "Oh yes, I get angry, occasionally. But I think my character is sort of . . . timid. But, with Baccarratti, I was able to show what I could be. You were the antithesis of everything

Commander Corry stood for "Yes, we used that angle. As the role went on, it opened up. It was made obvious that Prince Baccarratti was the son of the King of Neptune, that he was a royal person. So he had to act like a big shot, not just a guy who's beating everybody up.

Bela Koyacs runs his fingers along a carved table inlaid with wood from distant parts of Planet Earth-Africa, Australia. Asia. 'I think I was a very good actor. But sculpting is more satisfying, in a sense, Here I do what I want, In acting, so many other people have influence over you.

"Do you see this table? This is not veneer; it goes all the way through. You can sand it down, do anything . . . I will leave these things, and they will last for a long, long time. A table like this will last forever

"Typecast? Oh no. no . . . " Ed Kemmer leans forward, balancing his young daughter on his knee. "After Space Patrol I did all the nighttime stuff-Rawhide, Gunsmoke, Perry Mason. 1 played murderers-you name it. They brought me East to do Edge of Nightsh-sh-sh . . ." |gently hushing the childl. Kemmer married actress Fran Sharon and, headquartered on the East Coast, accepted a series of planetary missions that took him from the Edge of Night and As The World Turns through The Secret Storm, and into Somerset. He smiles, "I hope you weren't watching . . . 1 hope you had better things to do."

"I got lost for a year," said Ken Mayer. "It was very difficult to get a job. I'd be talking to someone and they'd say 'Fine,' and then somebody else would walk in and say. Hee, Robble, what are you doing her?" It took me almost two years to break the

mold."

Virginia Hewitt "turned down a few offers" after Space Patrol and, with husband Ernst, opened 'Courant,' an exclusive salon fulfilling the urgent need for sturning chandeliers and crystal objets d'art in Beverly Hills.

"Enclosed are the credits you requested," writes Dick Darley, sending a resume that reads like all the shows our watched after Space Patrols Mickey Mouse Club, Lause, ven A Tale O. Clines. Darley directed familiar names, through the years, in 'over 180 T Underson, and the sending the part of the control o

"Oh yes, definitely, I want to go back . . . "says Nina Bara. "I'll try my old agent, because without an agent, forget it! A friend of mine—she's encouraged me—just got a part as a Southern belle on a soap. She's sixty-

The all-powerful ruler of Planet X approached a New York talent agency when Space Patrol ended. "We can't do very much," they told Bela Kovacs. "Everyone thinks you're Prince Baccar-

ratti."
"I guess that's how life is," says
Kovacs, thoughtfully. Maybe it's unfair,
but, every now and then, you create
something...
That endures.

"I don't know what Space Patrol has meant to your careers," wrote Joseph Sarno to Nina Bara in 1977. Sarno thought maybe someone ought not chromotechose early space shows, so he wrote Tonga about a fanzine he envisioned called SPACE ACADEMY NEWSLETTER. The first issue would be devoted to Space Patrol.

"I don't know if you think you might have been permanently typecast," continued Sarno . . . "But what made those early space shows was not the scripts or the sets . . . What made them an art form was the actors. You had given yourselves to your parts. Ed Kemmer was Buzz Corry to us, and we accepted him as Commander-in-Chief of the Space Patrol because he was acceptable. He acted in a way we thought a Commander-in-Chief should act. And the same is true right down the line of all the actors and actresses we watched in our favorite shows in the 1950's. Maybe your careers were sacrificed to those parts, but you gave yourselves to us . . . You brought us-uncertain children in an uncertain time-safely to the here and now.

There is a revival on the horizon. Wade Williams plans an "aggressive syndication move" beginning, hope-tully with the placement of 39 optsodes of Spare Petro in some 80 US markets, pagan is interested in all 210 half-hour shows; England just bought 13. The USA Cable Network, currently airing the show as a segment of Night Flight, has renewed the contract. And Will-has renewed the contract. And Will-

be termed a 'remake.' "If's Space Patrol' with a new varager." in the film, a 1955 theater audience, watching a movie version of the popular TV space show, experiences the seary thrills of a Mid-mid Movie Massacre, whatever those may be. There are no clips from the original Space Patrol, but the characters are present, portrayed by a new more more present, portrayed by a new more more present, portrayed by a new form of the present present. Prom Planet XI. Says Williams, "He about Sonce Patrol—and It isn't."

"The Newsletter?" asks Joseph Samo. "Yes, I did put it out. I'll send you every issue, up through the present." Samo pauses ori a basy Saturday morning at his Comic Kingdom store in Chicago, to think about the show.

Snow.

"Did it have any effect on my adult life? Oh. I think so... You know, you try to be fair in you dealings. If I think maybe! I've made a mistake, I'll double-check the price. A kid dropped a free dollar bill on the floor. Another cus-check the price. A kid dropped a free dollar bill on the floor. Another cus-marked to the control of the contro

"They had humanitarian heroes," says Bob Cremer, "always playing by the book, by certain ethical rules. And most of the shows had 'pals'—a real close relationship. Commander Corry and Cadet Happy were much less structive than the super-heroes of sustructive than the super-heroes of what the kids have now—the idea that to be a hero is a matter of power. Sut in the early days, heroes were com-

"It's like a song," Cremer explains Space Patrol to people who weren't fond of TV, or didn't own a set when the 30th century first file/kered into 1950s living-rooms. "It's another way of tapping into pleasant childhood memories."

nine."	liams is completing	what could loosely
SPA	ACE PATROL CAST and	PRODUCTION C
Commander Bluz. Corry Cadel Happy Carol Carlisle Major Robbie Robertson Tongs Trince Baccarratti Armouncers Radio amnouncers Official Space Patrol Historian PRODUCTION	Lyn Osborn Virginia Hewitt Ken Mayer Nina Bara Bela Kovacs Naz, George Barclay Tifeld, Dick Wesson	Radio director Writer Assistant writer. Technical Directo Production Mana Audio Engineers Lighting Art Directors Engineering Effec Cameramen
Creator	Mike DeveryBela Kovacs	Video Engineer. Musical Director Stage Manager. Kids on commerc Mascot

	Radio director Larry Robertson
	WriterNorman Jolley
	Assistant writer
	Technical Director
	Production Managers Darreil Ross, E. Carlton Winckler
	Audio Engineers Charles Lewis, Jim Banks, Tom Ashton
r	Lighting
	Art Directors
	Engineering Effects. Cameron Pierce (Emmy, 1954), Al Teany
	Cameramen
	Bob Trachinger
	Video EngineerGene Lukowsk
	Musical Director Lew Spence
	Stage Manager
	Kids on commercials . Tony Sides, Isa Ashdown, Lonnie Buri
	Mascot

INVADERS '53

(Continued from page 43) role in the picture: the bizare Martian Intelligence. Her name was lace Potter. She, with her hashand Midge, were forcized performers. Her scenes were filmed related by the properties of the properties o

cyca." The glants also left an impression on the young Hust. When we started me the proper start was a started to the problem for them to physically pick as up and early us around, he said. The was such a long steech for theme grays. Anything that involved them was difficult since they couldn't really see. These grays would always complain about them. They could only wore them for so long before they had to also the country of the country of the said only were them for so long before they had to take them off. Poor grays would be

Cyring.

Another image that comes into the minds of most viewers is that of the minds of most viewers is that of the follow-filled caves. The bubbles on the cave walls, "Ben Chapman recalled," were just everyday white condons I went out to the drugstore and bought a whole case of them-we got a real kick out of that!" The condoms were inflated, then tied to the metal wirine that had been inhedded into

the plaster of the cave walls.

Three other sequences were also not shot on the Republic sound stage; the Coral Bluffs Proving Grounds were filmed in a parking lot behind Stage 6, while the Armstrong Plant was shot against the wall of another stage, with off-camera filtered area shining through billiowing smoke pots to simulate a great fire.

Republic's main gate stood in for the restricted area of the Bel-Air Magnesium Plant, and Dr. Wilson's lab (from the outside) was in actuality one of the department offices on the lot. For the subsequent car chase, the crew moved to Guerin Street, which ran right alongside the studie's front lot.

Memzies, handicapped by the loss of incorphorates, demanded Mary Yerke's icoestant attention throughout production in order to maintain continuity. Some requiring an eye for composition, mood and setting he handled with assurance, in contrast, the settion sequences in the tunnels and scenes requiring numerous extras, proved to odifficult for Menzies to handle within the short work schedule and the was forced to call Chaneman and second the was forced to call Chaneman and second the was forced to call Chaneman and second



writing of INVADERS FROM MARS.
assistant director Leonard Kunody to help

set them up.

One of Memizes' last major decisions was to drop the original idea of solid impolerating out of the ground inflavor of a mysterious sand-whit-pool concept, above, nor cit all Memzies clearly reveal victims being palled below. The whit-pool concept officed was achieved by a silt cut in the undenside of the cauwas covering the fall. A hope extended from a framed inserted into which is also caused to the cauwas covering the silt. A superior of the control of the control of the cauwas covering the silt. A superior which is also described to the control of the cauwas covering the silt. A superior which is also described to the cause of the cauwas covering the silt.

With all schedules met, INVADERS FROM MARS was "in the can" on Saturday October 18. On April 6, 1953, the film received its first press screenings. The reviews were

favorable and when the film went to general release in May, it proceeded to do above-average business wherever it was shown. But the story of its making was not over yet.

The following article appeared in

the Hollywood Reporter on September I: (Edward Alperson is) "adding approximately eight minutes of scientific sequences for foreign distribution. Big factor is that dream effects aren't too popular with foreign audiences, especially in Europe; thus the pooducers will alter so that viewers can use their own maginations. Reporting for their respective roles on Wedrasday at KTTV are Arthur

Franz, Jimmy Hunt and Helena Carter." One of the scenes that changed was an observatory sequence, in which some esuedo-scientific dialogue (Dr. Kelston asking David to identify the LIFO from the three most frequently spotted shapes) was added to lend believability to the film's fantastic premise for the sake of audience's overseas. The dialogue drags on unconvincingly and things seem curiously out of place: Jimmy Hunt has obviously seed, the set doesn't match and the total image is flat in a film that otherwise boasted impressive death. Direction of the scene was handled by former child star Wesley Barry, who went on, in 1963, to direct CREATION OF THE HUMAN-OIDS

The "It's-a-dream" ending also underweat exhamps—buck too not have also have made the men were so showed bowle Park and Relation and Kelaton ducking behind a joop and looking off in the direction of the sandhill, we reglobed in middlar". As the smike close these sascer liths off and, seconds laters, reglobed in middlar". As the smike close the sascer liths off and, seconds and Part assure David that this image disalvets so David lying in bed as Kelaton and Part kening in the doorway, bid him goodifying the part of th

The film remained"finished" in these two versions for 23 years. As time

INVADERS FROM MARS CREDITS:

Helena Carter as Dr. Pat Blake Jimmy Hunt as David MacLean Arthur Franz as Dr. Stuart Kelston Leif Frinkson as George MacLean Hitlary Brooke as Mary MacLean Max Wegner es Sqt. Rinaldi Milbum Stone as Capt. Roth till Phipos as Mai, Cleary Walter Sande as Desk Sgt. Finley Bert Freed as Chief Berrows Douglas Kennedy as Officer Jackson Charles Kane as Officer Blains Robert Shavno as Dr. William Wilson Janine Perroeu as Kethy Wilson John Eldridge as Mr. Turner Barbara Billingsly as Dr. Kelston's Secretary William Forcest as General Maybory Frank Wilcox as The Chief of Staff Richard Deacon as Sentry Regan Luce Potter as The Martian Intelligence Max Paimer and Lock Martin as The (plant) Billy Curtis, Harry Monty, Paul Klatt, Tommy Cotonaro, George Spotts, Buster Resmundi:

REVISED CREDITS Produced by: Edward L. Alperson, Sr. Associate Producer: Edward Alperson, Jr. Production Designed and Directed by: William Cameron Menzies, Assistant Director Ben Chapman, 2nd Assistant Director: Leonard Kunody Screenglay by: John Tucker Battle, with William C. Menzies and Richard Blake, Art Direct tor: Boris Leven, Set Construction: Ralph Obero, Set Decorator: Eddie Boyle, Producti Manager: B Chapman. Special Mechanical Ef-Ministures: Throdore Lydacker, Opticals and Mattes: Jack Rabin and Irving Block. Cinsultant: Cliftord D. Shank. Script Supervisor Yerke, Special Costumes by: Koch. Make-up by: Gene Hibbs. Make-up: Steve Drum, Special Make-up Compound by: Anatole Robbins, Sound by: Earl Crone, Sr. Boom Man: Earl Crane, Jr. dresser: Ruby Felker, Women's Wardrobe llien Konitz, Men's Wardrobe: Gene Martin lectricians: Jimmy Phillips, Paul Guerin, Editorial Supervision: Arthur Roberts, Music by fort Glickmen. Music Editor; Richard Harris Additional Sequences Director: Wesley Berry.

color. Prints by

Photographed in Eastman

Cinecolor. Released by 20th Century Fox.

progressed, it fell into relative obscurity. Television eventually picked it up, preferring to run it on afternoons for young viewers. As color prints grew scarce, INVADERS FROM MARS increasingly was unrecled in black and white-and beavily edited at that. It became just another childbood memory for most. Followine Edward Alperson, Sr.'s declaration of bankruptcy in 1966, all the props, records and mementos of the film were liquidated with the estate and eventually would up in an incinerator. At that time, attorney Richard Rosenfeld acquired the rights to the film from Alperson's estate and to this date handles distribution of the film theatrically in foreigh markets, where it continues to lure a great number of moviegoers.

In 1976, a Kansas City-based film distributor, Wade Williams, negotiated a distribution agreement with Rosenfeld. Williams, an enthusiastic fan of the film. sought out the rights in order to help preserve it by striking new negatives and

prints Williams then commissioned a new poster for re-release bookings. The new catchline for the film was "A Niehtmarish Answer to the Wizard of Oz!" As a concession to contemporary

viewers, Williams made several minor alterations in re-release prints; some of the repetitive scenes of mutants loping back and forth through the tunnels were trimmed to approximate the way it was originally sbot. Several lines, corny by today's standards, were deleted along with the long stretches of color-mismatched army footage. The eight minutes of expository dialogue shot at KTTV, as well as the European version scene of Kelston, Pat and David watching the saucer explode from behind a jeep, have been added into this new "American" version, while the film retains it's "dream" ending

If nothing else, INVADERS FROM MARS stands as one of the higher points of science fiction filmmaking attained in the simpler times of the 1950's. Even with its lumbering, zipper-suited aliens and its occasionally "mobile" wall-bubbles, the film exerts hauntingly memorable qualities. As one of the most concentrated doses of William Cameron Menzies' unique imagination, it is a fitting-if flawed-tribute. It is, as well, a tribute to the talents of John Battle, who contributed

so greatly to its success. Fintly, INVADERS is a fine souvenir from an era before demographics, bestsellers, corporate conglomerates and computer technology virtually climinated the dominance of personal art from mass entertainment. Most of all this remarkable film will be remembered as a special example of a genre that celebrates the wonders of the human imagination.

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Photo Quiz Answers - (From page 8) -

PHOTO #1: After arriving on Earth in his piant golf ball spaceship. THE COSMIC MAN (Carradine) dons a trenchcoat, sunplasses and hat to hide his black skin (and white shadow) from the natives. Sometimes he even became invisible, Bruce Bennett, Angela Green, Lynn Osborne and Jean Hagen provided local

PHOTO #2: When scientist Nelson figures out how to enter the alien thip, he is confronted by a bearded old man with the voice of pre-STAR TREK's Leonard Nimoy. The hour-long 1958 film was based on Robert Heinlein's "The Puppet Masters" and featured Alan Frost, Jody Fair and Joanna Lee.

PHOTO #3: To round out his double bill with FRANKENSTEIN'S DAUGHTER. director Richard Cunha remode the notorious CAT WOMEN OF THE MOON. MISSILE was loaded with rock men, a silly hairy spider and an all "B" cast featuring Richard Travis, Gary Clarke, Laurie Mitchell and Cathy Downs.

PHOTO #4: Two months after the Russians launched Sputnik I. Corman's "battle of the beep-beeps" flew into theaters after an eight day shoot. The normally discriminating "Life Magazine" even gave it a decent review. Dick Miller got to be the hero. With Richard Devon. Susan Cahot, Beach Dickerson and Bruna VeSota.

PHOTO#5: It's suppose to be a post-World War III Earth but actually it was a futuristic exhibit on the site of the 1959 Texas State Fairgrounds in Dallas. Director Edgar G. Ulmer shot THE AMAZING TRANSPARENT MAN there also, Clarke, however, is hest known as the guy with sensitive skin in THE HIDEOUS SUN DEMON.

PHOTO #6: Lois Maxwell played stowaway Kim Hamilton, a reporter who hates all kinds of rocketry experimentation. Maxwell is best known as the patient (but frustrated) Miss Moneypenny in the James Bond films.

PHOTO #7: Mikel Conrad produced, directed and starred in THE FLYING SAUCER, based on a story by guess who. Mikel Conrad. It's said that the film had to be screened by the FBI before it was released. Now there was an effective use of the taxpayer's money!

PHOTO #8: FLIGHT TO MARS was the first space flight movie filmed in color; Cinecolor to be exact. Cameron Mitchell, Morris Ankrum and Marguerite Chapman starred along with spacesuits left over from DESTINATION MOON. One of Monogram's last hurrahs.

NEXT TIME Filmfax Future Features

POLTERGEIST 2: State-of-the-Art Ghostmaking,

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This campy 1932 haunted house classic from director James Whale (BRIDE OF FRANKENSTEIN) featured an all-star cast of kooky characters, played by Boris Karloff, Charles Laughton, Raymond Massey, Melvyn Douglas and Gloria Stuart, all stranded in a house that would make the Addams Family jealous.

TV'S DARK SHADOWS: Johnathan Frid Interviewed Barnabus Collins himself relates lovers romp unabashedly through

behind-the-scenes stories with a real musty bedrooms, graveyard rendevous bite from this legendary day-time and attic love affairs. The party is gothic soap opera. Vampires and other BYOB (Bring Your Own Blood.)



LUGOSI'S LAST DAYS As Seen Thru His Wife's Eves Told by his last wife. Hope, the final

days of Bela Lugosi are related in detail as the once-famous Prince of Darkness found life less endurable after bouts with hard drugs and a steadily declining career. A sad tale of the man who made the Hollywood graveyard his home both in life and death.



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The master showman of shock, shivers and gimmicks is showcased in this review of five of his classic superspookers, including HOUSE ON HAUNTED HILL, THE TINGLER, MA-CABRE, HOMICADAL, and MR. SAR-DONICUS. Be there next issue but be careful where you sit ... it might be wired.



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